'What I Tell Them is Very Carefully Curated'

Navigating Our Identities: A Narrative Inquiry into the Professional Experiences of Queer Teachers in ELT

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Abstract

Previous research has established that English Language Teaching continues to both reflect and reproduce heteronormative discourses. Within the profession, LGBTQ teachers and students are othered, their identities subordinated or erased entirely. Despite a general growth of research into Language Teaching Identities in the field of Applied Linguistics, there has been little research into the impact of discourses around sexualities on the construction and negotiation of queer identities in the language classroom and even fewer studies that focus on queer Language Teaching Identities. In light of this, this Narrative Inquiry seeks to better understand the professional experiences of LGBTQ teachers, told in their own words, through their own stories. Six self-identifying LGBTQ teachers, currently teaching in a UK context, took part in the research and a total of seventeen narratives of professional experience were collected through research interviews.

The study employs a broadly Poststructuralist approach to identity construction. Identities are seen to be configured through language and understood as fluid, transient, contested and contestable. The analytical framework used in the study for locating identities in narrative is heavily informed by Bamberg's (1997) work on Narrative Positioning. By applying Bamberg's framework, this study sought to establish how narrators adopt, ascribe and resist identity positions through their stories.

The study found that the teachers constructed several possible professional identities in their narratives. They did this by creating identity positions in opposition to other characters, particularly their students. In addition, teachers used the narratives to construct their identities across time, with the stories providing an opportunity to reflect on critical incidents, often involving the non-planned emergence of queer topics in the classroom. Finally, this study found that while LGBTQ teachers framed their narratives outside the dominant discourses of heterosexuality, they relied on dominant Western cultural narratives of non-normative sexuality, particularly those rooted in the politics of the gay liberation movement.

Contents

Glossary of Acronyms and Key Terms

Acronym	Meaning
TESOL	Teaching English to Speakers of Other Languages
ELT	English Language Teaching
EFL	English as a Foreign Language I have used EFL to refer to students who plan to use English in a country where English is not the majority language. This is generally applied to students in private language institutions in the UK and comprise the majority of student cohorts of teachers in this study.
ESOL	English for Speakers of Other Languages I have used ESOL to mean students who are studying with the expectation of living in a majority English speaking community. I am also generally referring to students who are studying under the remit of local education authorities in the UK.
ESL	English as a Second Language
ELTJ	English Language Teaching Journal
LGBT	Lesbian, Gay, Bisexual, Transgender
LGBTQ	Lesbian, Gay, Bisexual, Transgender, Queer/Questioning
OED	Oxford English Dictionary
NI	Narrative Inquiry
QT	Queer Theory
PT	Positioning Theory
LTI	Language Teaching Identity
RQ	Research Questions
MENA	Middle East North Africa
PSED	Public Sector Equality Duty
LW	Labov and Waletsky

Key Term	Definition
Queer	A re-appropriated term, used to be inclusive of all LGBT identified persons, as well as those who do not conform to the traditional gender binaries e.g. intersex, gender fluid, regardless of sexuality.
Heteronormativity	A term denoting the unintentional assumption that heterosexuality is the only sexual norm and, as such, all other sexual and gendered practices are considered 'other'
Homophobia	The fear of Bisexual, Gay and Lesbian, and Transgender persons, potentially resulting in hostile attitudes and actions towards LGBT Transphobia persons.
Pansexual	Not limited in sexual choice with regard to biological sex, gender, or gender identity
Bi-Erasure	A tendency to ignore, remove, falsify, or reexplain evidence of bisexuality in history, academia, the news media.

Chapter 1: Introduction

1.1 Motivation

> 'I've seen the things that some students have said in the past about homosexuals, and I just, I mean, at the end of the day, I enjoy teaching but it's also my job. So, I've got to make a living they don't need to know every single little thing of all my life. It's very, what I tell them is very carefully curated'.

Nearly thirty years ago, Cynthia Nelson wrote a highly personal article for TESOL Quarterly, in which she documents astutely and at times amusingly some of her own experiences of being a lesbian woman in English language education (Nelson, 1993). She details opinions from her well-meaning straight colleagues, the bizarre conversations about gay people she has borne witness to in her classes and the challenges, as she sees them, for gay and lesbian teachers as they manage and negotiate their identities inside the classroom, and beyond. I find Nelson's article pertinent, not because the cultural and political landscape for LGBTQ teachers in the profession is so far removed from that of Nelson's, rather as both a queer teacher and as a student of Applied Linguistics, all of Nelson's points resonate. I am still fielding questions about our place and our right to be represented and visible in educational institutions and discourses. I often hear attitudes like those expressed in Nelson's article, which can reflect a real lack of awareness and perhaps a deliberate naivety about the challenges and issues we face as amongst the most marginalised groups in English language teaching.

1.2 Statement of Purpose

Without doubt, over the last two decades the UK has witnessed far-reaching legal reforms advancing the rights of its LGBTQ people. These reforms include comprehensive anti-discriminatory regulations in the workplace and in educational settings. Despite such developments, in the latest edition of ELTJ (2020), Moore states that heterosexuality remains deeply engrained in the texts and practices of English Language Teaching. As I will demonstrate in Chapter 2, there has been an increase in academic interest into Language Teaching Identities in the field of Applied Linguistics. There has also

been a growing desire to unpick heteronormative discourses in ELT but while research has started to highlight key issues with representations of queer people and topics in the language classroom very little work has been conducted into ways in which LGBTQ teachers, as marginalized group, construct, express, manage or 'curate' their identities within their professional lives and professional interactions.

This Narrative Inquiry aims to provide a research space for the telling and compilation of an anthology of 'counter narratives' of professional experience. I am using Bamberg & Andrews definition of a 'counter narrative' to mean: 'stories which people tell and live which offer resistance, either implicitly or explicitly, to dominant cultural narratives' (2004:1). The position taken in this research is that the dominant cultural narrative of heteronormativity permeates ELT and queer teachers must manage their identities in relation to socially sanctioned and acceptable heteronormative ideals of gender and sexuality within their professional lives. Therefore, a collection of stories told from outside the dominant discourse of heterosexual experience could offer a valuable lens into the profession by challenging what are assumed to be normative experiences of language teachers. I will employ Bamberg's (1997, 2011) positioning framework (2.4.2) to better understand how LGBTQ teachers construct themselves and others within their narratives and explore how they navigate their professional identities within the dominant cultural discourses of sexuality. The second aspect of the study attempts to answer the following research questions:

1.3 Research Questions

RQ 1- How do LGBTQ teachers position themselves in narratives of professional experience?

RQ 2-How do LGBTQ teachers position others in narratives of professional experience?

RQ 3- How do LGBTQ teachers express their professional identities in relation to dominant cultural discourses?

1.4 A Note on Labels: LGBTQ

I will employ LGBTQ, (Lesbian, Gay, Bisexual, Transgender and Queer) for both my participants and for the discussions relating to non-normative identities in this research. A central premise of Poststructuralism, the theoretical framework in which this study is situated, emphasises the imperfection of words and the inability of language to communicate ideas neutrally (2.1.1). I acknowledge that all labels pertaining to gender and sexuality that have been used in this study are subject to critique and that: Queer, Gay, Lesbian and 'LGBT' are politically loaded labels (Haywood, 2016), each having been deployed pejoratively, and all having been historically resisted and reclaimed at different times, by different communities (OED, 2008). This study assumes all sexual and gender labels are potentially contested and non-neutral. I fully anticipate that participants and other stakeholders of this research may align with identities outside the LGBTQ acronym, contest the acronym itself or reject the act of labelling altogether.

Chapter 2: Literature Review

This chapter begins with an introduction to Poststructuralism. I explore the influence of Poststructuralism on understandings of identity, with a particular focus on gender and sexuality. I then critically evaluate the literature on identity research in Applied Linguistics and Language Education, before focusing on queer identities in ELT. The next section considers narrative as a site of identity negotiation and reviews Narrative Inquiry as a methodology in the social sciences and its growing influence on research in language education.

2.1.1 Poststructuralism

Poststructuralism is a collection of theoretical positions which coalesce around two central theses; *language as an imperfect system* and *reality as constructed in discourse*. Poststructuralism rejects the idea that language is able to faithfully replicate or represent human thought. Therefore, language and other forms of communication and cultural texts are open to multiple, valid interpretations. Poststructuralism similarly refutes the existence of a pre-existing reality or objective truth. It is argued that since much of our thinking about the world is conducted through language, which is itself flawed and prone to biases, our understandings of the world are similarly subjective. For Poststructuralist, reality is constructed within and through language, theorist do not posit a reality outside discourse, but rather look [for] the discursive production of truth (Pennycook, 1994: 131).

The origin of Poststructuralist theory is largely attributed to a number of Francophone scholars, the most influential of whom, Michele Foucault (1926-1984) and Jacques Derrida (1930-2004), were academic contemporaries. Foucault is the theorist most credited with developing the 'the subject of language' view of identity (Redman, 2000:10), conceiving the individual not as a pre-given entity but as an effect created in discourse. Derrida is best known for his critique of the Western philosophical tradition of constructing the world in binary oppositions. Through his methodology of deconstruction, Derrida asks us to look through texts and challenge false dualisms inherent in language, culture and ideology.

2.1.2 Identity

Identity has become one of the most frequently employed concepts in the humanities (Morgan & Clarke, 2011). Taylor (1989) places the concept of identity in a historical context by mapping its development through the works of enlightenment philosophers particularly Descartes and Locke. Taylor asserts the both the individual and identity would have been completely unthinkable prior to the sixteenth century. Early notions of identity, imagine the individual as a bounded, unified whole with individual agency self-determination. This so called 'essentialist' conception of identity was borne out of Western ideals of individuality, personhood and free will. Benwell & Stokoe (2013), trace the word itself to a 1570 entry 'identitie' in the OED, where it is defined as: 'the quality or condition of being the same in substance, composition, nature or property; absolute or essential sameness, oneness.' The definition captures a perspective of identity which presupposes an 'essence at the core of the individual, which is unique, fixed and which makes a person recognisably possess a character or personality,' (Baxter, 2016:37).

This 'self-interpreting agentive and coherent subject' remains appealing and in modern discourse, evidenced say Benwell & Stokoe by its continued presence in self-help books, magazines, websites and alike (P:18). However, despite its durability in popular culture, the notion of an 'essential autonomous self,' is broadly rejected in academia. An individual with total freedom, agency and choice, is generally regarded as ontologically fictitious (Redman, 2000:2). Today, the default position is to view identity as a social process following the tenets of Poststructuralism. Identity, in Poststructuralism is conceived as something socially produced, it sees the *individual* not as a pre-given, and *identity* not as a personal attribute but as an effect created in and through discourse. Identity is fluid, unstable and oft times contradictory; created, recreated and performed, taking shape through and within language (Hall, 1990; Baxter, 2016).

2.1.3 Queer Theory and Queer Identities

Spending much time as a pejorative term, usually a slur for a gay man, 'queer' has, to some extent, been re-appropriated by the LGBTQ activist movement. It now also occupies the specialist lexicon of critical theory within the discipline of 'Queer Theory' (Sayers, 2005). In this research, *queer* is used in two ways, firstly as a possible identity label, the Q in LGBTQ, can stand for either *queer* or *questioning* (Perlman , 2019)*.* It is also applied in its academic sense to underscore the theoretical discussions around non-normative identities in education.

Having its intellectual antecedents in literary and cultural studies, the central premise of Queer Theory (QT) is a rejection of traditional categories of gender and sexuality. Most scholars recognise the centrality of Foucault and Derrida in the development of a less binary view of human sexuality. Foucault was one of the first theorist to offer an account of the social production of identities in his 1976 work; A *History of Sexuality*. Foucault focuses on the creation of homosexuality as an identity category, arguing that 'the homosexual' was little more than a crude taxonomic device originating in the field of modern medicine. Foucault contends that the aim of the label was to categorise and pathologize 'non-normative' or 'deviant' sexualities,

"homosexuality appeared as one of the forms of sexuality when it was transposed from the practice of sodomy onto a kind of interior androgyny, a hermaphrodism of the soul. The sodomite had been a temporary aberration; the homosexual was now a species" (Foucault 1978: 43).

For Derrida, much of Western philosophical thought is based upon linguistic oppositions, where one part of any given binary will always be conceived as the norm; one term or concept seen as more natural or more truthful than the other. In an early QT text, Diana Fuss (1991) applies a Derridian perspective to sexuality:

"The philosophical opposition between heterosexual and homosexual, like so many other conventional boundaries, has always been constructed on the foundations of another opposition...heterosexuality typically defines itself in critical opposition to that which it is not, homosexuality," (P:1).

Merse (2017:33) stresses that viewing the world in such dichotomous terms always leads to non-neutral thinking as, 'binary opposition is ordered as a hierarchy, one pole enjoying a privileged and superior status over its inferior and weaker counter-pole.' Heterosexuality is constructed as the norm and homosexuality its opposite and deviant form. This is then reproduced through dominant discourses, which portray non-heterosexual identities as 'deviant 'hypersexual, paedophilic, abnormal, sick, and sexually predatory,' (Ferfolja, 2007). The manifestation of this artificial hetro/homo dichotomy, where heterosexuality is the normalised and elevated form of sexual relations into discourse, institutions, society and culture writ large has been labelled *heteronormativity.* This term was proposed by Michael Warner (1993) in '*Fear of a Queer Planet'* but has now passed into both academic discourse and more recently into popular usage. Yep (2002:167) defines the heteronormativity as:

"Heteronormative thinking, in theory and in practice, assumes that heterosexual experience is synonymous with human experience. The equation "heterosexual experience = human experience"

renders all other forms of human sexual expression pathological, deviant, invisible, unintelligible, or written out of existence."

2.1.4 Performing Identity: Judith Butler

Directly referencing the ideas of Foucault (1978) and Derrida (1967, 1976), Butler's pioneering feminist work '*Gender Trouble'* has influenced a wide range of disciplines for its 'troubling' of fundamental identity categories. Gender Trouble introduced to discourse studies the concept of 'gender performativism' which frames gender as neither an internal cognitive identity nor biological category, but instead the repetition of what Butler termed 'stylised acts over time' (1990). For Butler: 'gender reality is performative which means, quite simply, that it is real only to the extent that it is performed,' (1988:527).

Performativism draws heavily upon Speech Act Theory (Austin, 1962; Searle, 1969). In speech act theory, utterances do more than communicate an idea, they constitute a real act in the world. Butler employs Searle's notion of 'illocutionary speech acts' to demonstrate that words do more than reflect or represent reality, they actively produce reality. The oft given example of an 'illocutionary speech act' is in the statement: 'I pronounce you man and wife.' This confers upon a couple legal status and thus establishes a new reality in the world. As Redman (2000:11) explains, for Butler, the cry 'it's a girl' is not a description of a state inscribed in nature but a performative act, a practice of 'girling' that ascribes a gender meaning to bodies.' These 'acts' or 'performances' of gender are not therefore an expression of a 'hidden self' but it is the repetition of these 'acts' over time that constitute gender itself.

> "*From a feminist point of view, one might try to reconceive the gendered body as the legacy of sedimented acts rather than a predetermined or foreclosed structure, essence or fact, whether natural, cultural, or linguistic*" (Butler, 1988:523).

By conceptualising gender as something external and socially performed, Butler's Gender Trouble is widely considered the most influential text in Gender Studies and Queer Theory but such a position has also had a profound influence of the construct of identity throughout the social sciences, particularly research at the confluence of identity and its expression in language. It advanced the work of Foucault and Derrida by demonstrating how 'identities' could be realised discursively.

2.1.5 Performance, Positioning and Subject Agency

Scholars note that Butler's ideas of gender performativity have often been oversimplified or misinterpreted and Butler herself is keen to distinguish her ideas of discoursal performance from theatrical performance. On the one hand, Butler has used the performative art of 'Drag' to exemplify how gender performances can be transgressed or subverted (Butler 1993). Drag is an artform where a person dresses in clothing to exaggerate a specific gender identity, usually of the opposite sex. As Cameron states:

"Butler does not reduce women and men to automata programmed by their early socialisation to repeat forever the appropriate gendered behaviour, but treats them as conscious agents who may – albeit often at some social cost – engage in acts of transgression, subversion and resistance"
(1997:50).

However, gender is not simply an act in the sense of an actor putting on a costume and playing a part but is highly socially, culturally and politically regulated and Butler is 'resolutely critical' of those which take her to mean a model of endless, limitless gender, for Butler, it is not possible to transcend gendered discourses (Benwell & Stokoe, 2013:33).

"The act that one does, the act that one performs is, in a sense, an act that's been going on before one arrived on the scene" (Butler 1990).

This struggle between subject agency within the constraints of cultural and societal norms, highlighted in Butler's work (2.1.4), underscore one of the central discussions surrounding identity in Poststructuralist theory, that is the degree to which speakers are freely able to express their own identities and the degree to which they are confined by master discourses or grand social narratives. The idea of dominant cultural narratives can be traced to Jean-François Lyotard book: '*The Postmodern Condition*' (1979). Lyotard introduced the term 'master' or 'meta' narrative to refer to the totalising political ideologies associated with the twentieth century but the notion of master, meta, grand, cultural, dominant and canonical narratives has entered the vernacular of discourse studies to refer more generally to the recurrent cultural narratives or discourses, embedded within societies and institutions (Reynolds et al 2007; Andrews, 2004).

The Foucauldian stance is that speakers draw upon the 'culturally available positions' in discourse and are assigned a subject position in correspondence with pre-existing discourses. Foucault states, 'discourses position subjects in terms of status, power, legitimate knowledge and practices they are allowed to and ought to perform,' (Foucault, 1972). Speakers are constrained in their expression of

identity by the dominant discourses available to them. The opposing view contends that imagining a priori of discourses to which speakers are pre-assigned is both deterministic and disempowering. Speakers can actively select and resist positions and may subvert master narratives (Benwell & Stokoe, 2012:152). Baxter argues a less radical stance than performativism on the issue of subject agency is the positioning perspective. This considers the multiple ways in which 'people position themselves and are positioned, the subject positions they inhabit or have ascribed to them, within particular social, historical and cultural contexts.' (Baxter, 2016: 41-44). The concept of 'subject positioning' in discourse is central to my research and I will return to Positioning Theory in (2.4.2).

2.2.1 Identity Research in Language Education

In an influential article, Bonny Norton [Pierce] (1995) argued that SLA, having its disciplinary roots in linguistics and cognitive Psychology had theorised language learning too narrowly in terms of internal personality traits and other characteristics of learners. This is reflected in the proliferation of research into constructs such as; motivation, personality, affective filters, learner anxieties and learning styles. For Norton, such a blinkered focus on cognitive and mentalistic aspects of acquisition neglected the social dimensions of language learning, in particular the potential influences of power and power dynamics in the language classroom. Researchers were called upon to develop a more comprehensive and coherent theory of social identity that; *integrates the language learner and the language learning context,'* (1995:12). Since her publication, many scholars have heeded the call for a wider research focus on language learning identities. Identity is increasingly being studied by Applied Linguists, with research areas covering diverse themes including migration, literacies, language policy; each emphasising various dimensions of identity; age, ethnicity, race, nationality, gender, religion and sexuality (Block: 2013). Though heterogenous in area, Block asserts, identity research in ELT has moved away from predominately psycholinguistic approaches to SLA and has fallen in line with Poststructuralist understandings of identity.

2.2.2 Language Teaching Identities

Reflecting the increasing attention to Identity in Applied Linguistics, Language Teacher Identity (hereafter LTI) has itself burgeoned as an independent area of scholarly inquiry. Kayi-Aydar has recently compiled a detailed historical meta-analysis of research into LTIs. In line with Norton's claim, Kayi-Aydar found early research in the 80s and 90's mainly focused on language teacher cognition and beliefs. Identity research in Applied Linguistics began to grow in the late 90's but focused mostly on learner identities. From the late 90s, scholars began to examine foreign language teacher identities and Kayi-Aydar documents an 'exponential growth in literature' on LTIs from 2010 onwards (2019). Varghese *et al*. attribute this growth in interest to two separate movements within the profession, firstly a genereal rejection of the concept of 'Method' and an increasing awareness of power and power relationsips within ELT.

"It has become increasingly apparent that in order to understand language teaching and learning we need to understand teachers and in order to understand teachers, we need to have a clear awareness

of who they are: the professional, cultural, political and individual identities which they claim or which are assigned to them." (2005:22).

It may seem fairly uncontentious to suggest that teachers play a key role in the language learning process, but for much of the twentieth century, this was not the stance taken in Applied Linguistics. Teachers were often viewed as little more than conduits for a 'language learning method,' their own knowledge and experience disregarded, as the profession looked to academia to provide scientific solutions to language learning problems. In the late 90's and early 2000s linguists such as Pennycook (1994), Canagarajah (1999), Kumaravadivelu (2003; 2001) argued emphatically that Methods were a way of maintaining dominant power structures within the profession and accused the construct of perpetuating colonial, patriarchal and oriental views of language learning. The general demise of 'Methods' in ELT has said to have ushered in a more context sensitive approach to language learning where teachers; 'take an enhanced role with the freedom and power to make informed decisions outside of the constraints of traditional Methods,' (Hall, 2011:100). Teachers have thus been repositioned as critical, reflective and independent practitioners and today much more academic interest is placed upon the classroom as a site of research where teachers' own beliefs, knowledge and experiences are regarded as central to understanding classroom relationships, and in this environment teachers 'whole identities come into play' (Varghese *et al*, 2005). In common with theories of learner identity, Poststructuralist approaches to of teacher identity have come to dominate in areas LTI research. Recent studies 'emphasize the plurality and composite nature of language teacher identities in the contexts of competing discourses and ideologies,' (Kayi-Aydar :282).

2.3.1 Queerness in ELT

In (2006) Nelson described ELT as an emphatically monosexual space, asserting that:

"Any *random browsing through academic articles or student learning materials is likely to reveal that classroom cohorts and curricula tend to be constructed as domains in which straight people are interacting exclusively with other straight people"* (p:1).

The next part of this chapter examines research into the representations and discourses surrounding non-normative sexual identities in the English language classroom. The section is divided into three main research strands; erasure in leaning materials, response to LGBTQ content and queer teacher/student experiences in ELT.

2.3.2 Erasure in Learning Materials

Heteronormativity as the default position in ELT material has long been recognised. In a well-known article, published at the turn of the century, Scott Thornbury (1999:15) provocatively asked the profession: *Where are the coursebook gays and lesbians?* Thornbury argued that while there had been significant advances in the visibility and representation of some marginalized identities, gay and lesbians have been entirely erased from EFL coursebooks. In answering his own question, he asserts '*They are nowhere to be seen, they are firmly in the coursebook closet. Coursebook people are never gay*' (P:16). Since its publication, a number of studies have continued to verify such sentiments (Motschenbacher, 2010; Gray 2013; Paiz, 2015; Way 2016; Goldstien, 2015).

Piaz (2015) observes that even when well-known gay celebrities such as Elton John or Gianni Versace do appear in coursebooks, references to their sexual identity are 'conspicuous by their absence.' Others (De Vincenti, Giovanangeli, & Ward, 2007; Seburn, 2017) highlight a tendency towards framing LGBTQ people and themes as inherently controversial. For example, Piaz found that queer voices were only included as part of a discussion of AIDS and though the characters were not presented as having the disease themselves, warned that reducing non-heteronormative representations to discussions of sexually transmissible infections without also including them in discussions of other topics it ultimately reinforces heteronormativity (2015). In 2016, Gray conducted a comprehensive evaluation of ten contemporary ELT textbooks, examining the inclusion of LGBT people and themes. He found very limited representation and asserts; ELT course materials remain 'relentlessly heteronormative' with LGBT characters 'rendered invisible' (2016:103).

2.3.3 Response to LGBTQ Content

Another research strand has focused on attitudes towards the inclusion of LGBTQ issues and people in the ELT classroom. Research has generally demonstrated a growing desire amongst both learners and teachers to engage with LGBTQ themes as part of their language classes. In a case study of Greek Cypriot ELT teachers, Evripidou & Çavuşoğlu (2015) found that teachers had positive attitudes towards the use of gay and lesbian related topics. These results were broadly repeated in Way's UK investaigation (2016), which documented a growing recognition of the need for non-heteronormative materials and largely positive stance towards such themes from both teachers and students. Macdonald *et al* (2014) note a willingness amongst teachers to engage with LGBTQ identities and/ or desire to effect social change as well as an openness and interest in such topics from learners. In their web-based survey of USA adult educators, Rhodes and Coda (2017) found that

teachers were keen to include queer topics and considered LGBTQ representations in classroom curricular important in preparing students to be culturally competent communicators both in academic and other social settings.

ELT teachers seem to acknowledge that students require language and social skills to negotiate LGBTQ issues inside and outside the classroom. However, along with this willingness, all four studies highlighted a reserve amongst practitioners. They found that teachers often felt ill-equipped to deal appropriately with issues that may arise from the inclusion of sexualities as a classroom theme. Teachers raised a number of concerns, namely; the topic causing offense or discomfort to students, cultural and religious differences in understanding sexuality, the occurrence of negative or homophobic attitudes in the classroom and the framing of sexuality as a private subject. Teachers often felt restrained by the lack of appropriate course materials or training in managing discussions on LGBTQ topics effectively and others regarded low linguistic proficiency in English to be a barrier to including queer themes into classroom curricular.

2.3.4 Queer Experiences in ELT

While there has been a growth in research into the representation and inclusion of queer people into course material and classrooms, there has been less focus on the experiences of people who study and work in ELT. There is a particular paucity of research into LGBTQ teachers' lived experiences as professionals. The following is a summary of the most relevant recent research that seeks to gain the perspectives of queer identifying students and teachers.

Silenced Voices Speak: Queer ESL Students Recount their Experience

Kappra & Vandrick (2006) documented the experiences of three LGBTQ students, in a study conducted in San Francisco. Though they documented a range of both positive and negative experiences, the authors were surprised by the prevalence of negative classroom environments, in an area widely regarded as liberal and gay-friendly. They found numerous examples where students found the EFL classroom an unwelcoming and unsafe space for revealing their sexual identities. The research highlighted evidence of 'silencing practices,' which the authors likened to a tacit tolerance of homophobic bullying. They conclude their paper by calling on TESOL to address its 'total silence on the lives and experiences of queer students both within and outside of our ESL classrooms,' arguing such silence is neither neutral nor passive but highly detrimental to the emotional safety and well-being of LGBTQ students.

Sexual Identities in English Language Education: Classroom Conversations

Through interviews, observations and focus groups with students and teachers Nelson (2009) has conducted one of the most comprehensive studies of how teachers and students experience queerness in the language classroom. Taking a broadly ethnographic approach, she details the experiences of more than 100 language teachers and learners (from over 25 countries). Her study covers a broad range of topics, including discussions about the inclusion of sexual diversity as part of curricular and the complexities of negotiating sexual identities in the language classroom. She highlights teachers' (LGBTQ and otherwise) uncertainty in approaching and challenging homophobia and heterosexism in their classes. Nelson also examines different pedagogic approaches implemented by teachers as a way of addressing LGBTQ themes.

Exploring LGBT Lives and Issues in Adult ESOL

In their UK study, Macdonald *et al* explore the ways in which LGBT lives are brought into, and experienced, in adult ESOL (2014). The study used a mixed method approach of initial questionaire of around 100 tutors, which were supplimented with in depth follow up interviews of eight tutors, three of whom self-identified as being LGBTQ. The study found that many teachers had often not considered the relevance of LGBTQ themes in their classes, automatically positioned their students as straight or viewed sexuality as a taboo or private topic. In contrast, in a learner focus group, they found that students had '*rich and diverse experience'* of sexuality and '*were able to articulate their relationships and observations with an awareness of global differences, of developing and changing sexual identities, to question and express a range of views about how homophobic attitudes could be challenged'*(P:15).

Queer English Language Teacher Identity: A Narrative Exploration in Colombia

Lander's (2017) research was the only study to focus exclusively on LGBTQ teacher experiences. Lander investigated links between queer identity and English Language Teaching identities in his narrative study of three gay male teachers, in Columbia. Emerging themes from his research centre on the dilemma of disclosing sexuality and teachers' experiences of homophobia. However, this study also looks specifically at issues for queer teachers beyond classroom practice and considers the implications of being gay on teachers' professional identity as well as their career paths.

2.4.1 Narrative Identities

The elevation of story as a research methodology is known in the social sciences as the *Narrative Turn*. Narrative Inquiry (hereafter NI) is broadly defined as a collection of approaches that use stories

in some way for the purposes of research (Murray, 2009; Benson, 2018; Barkhuizen,2015). It is both a way of understanding knowledge construction and a way of conducting research into human experiences (Clandinin & Caine, 2012:166). As a methodology, NI is well established within the field of general educational and there has been increasing interest in the application of NI within ELT, evidenced by Barkhuizen, Benson, & Chik's (2014) monograph, which details various applications of narrative as research methodology in language education.

Narrative Inquiry has its disciplinary roots in Psychology (De Fina & Georgakopoulou, 2011:21). Life experience and stories people tell about themselves are so closely interconnected; narrative is considered a methodology particularly suitable to identity research. The so-called *storied self-thesis* posits that humans have an innate 'biographical impulse' with a natural tendency to interpret and organize their lives in narrative form (Benwell & Stokoe, 2013:137-138). This led explosion of biographical research, especially in the field of Psychoanalysis, where telling stories is seen as the primary means by which people make sense of who they are. This sentiment is articulated in Jerome Bruner's oft quoted assertion *'in the end, we become the autobiographical narratives by which we 'tell about' our lives' (1987:15).* The storied self-thesis is very much a cognitive interpretation of identity, where identity pre-exists in the human mind, external to its articulation in language. In line with Poststructuralist accounts of socially constructed identities, researchers in sociolinguistics are increasingly interested in the dynamic, fluid and contested identities that are discursively produced in narrative and there has been a recent shift towards interactional approaches to narrative analysis.

2.4.2 Positioning Theory

A key concept introduced in (2.1.5) is that of Positioning Theory. Attesting to the multidisciplinary nature of Narrative Inquiry, positioning theory was originally advanced in discourse analysis by educational and cognitive psychologists Davies & Harre (1990). The theory has been applied widely in narrative research and is gaining traction in applied linguistics (Kayı-Aydar, 2019). Positioning theory (hereafter PT) attempts to reconcile the two opposing theoretical perspectives on subject agency and identity in narratives. Seeing identity as neither static or internal to the speaker but assigned and reassigned through discursive practices and social interaction, PT examines the discoursal acts where speakers adopt, resist and offer subject positions (Benwell & Stokoe, 2012:139). PT both acknowledges the existence of grand narratives or Foucauldian cultural story lines but also seeks to understand how individual, agentive subjects align themselves or contest identities in interaction. Micheal Bamberg (1997) was the first to propose a practical analytical framework to capture how identity work may specifically be carried out by narration. For Bamberg:

"Narratives serve the purpose for passing along and handing down culturally shared values, so that individuals learn to position their own values and actions in relationship to established and shared categories and, in doing so, engage in their own formation process as a person" (2012:103).

Bamberg's 1997 article proposes that analysist consider three levels of narrating. Firstly, how speakers position themselves and others in the 'there and then of the past story world,' secondly, how speakers position themselves in the 'here and now' of the telling situation, especially how they relate themselves to the audience and finally how speakers are positioned by master narratives or dominant social discourses. This level considers how speakers draw upon shared cultural narratives as well as how they resist or subvert them. Over the last two decades, Bamberg and his colleagues have continued to develop and apply his analytical framework for identifying subject positions in narrative discourse (Bamberg, 2012, 1997, 2006; Bamberg & Georgkopoulou, 2008; De Fina & Georgakopoulou, 2011; De Fina, 2003; De Fina, Schiffrin, & Bamberg, 2006; Georgakopoulou, 2007). Bamberg's framework for identifying subject positioning in narrative has been implemented in a number of studies which seek to understand the professional identities of language teachers (Kayı-Aydar, 2019). My own research questions are based on Bamberg's three levels of positioning analysis.

RQ 1- How do LGBTQ teachers position themselves in narratives of professional experience?

RQ 2-How do LGBTQ teachers position others in narratives of professional experience?

RQ 3- How do LGBTQ teachers express their professional identities in relation to dominant cultural discourses?

Chapter 3: Methodology

I begin the chapter with the rationale for using Narrative Inquiry and the formulation of my research questions (RQ). I go onto explain the development of my data collection tools, including sampling and recruitment of respondents. The next part of the chapter is given to the choice of analytical frameworks. Dwyer & Emerald describe the process of becoming a narrative researcher as '*perilous and uncertain'* (2017:2), I thought therefore, it would be valuable to document some of the practical and ethical issues that emerged through the development of this study and how I navigated my own research journey.

3.1.1 Methodological Approach and Rationale

This research is underpinned by the principles of *Narrative Inquiry* (2.5.1)*.* My decision to use Narrative Inquiry was driven by a desire to gain a fuller insight into the experiences of LGBTQ teachers, told in their own words. NI is considered especially valuable in areas of inquiry where it is important to understand a phenomenon from the perspectives of those who experience them (Barkhuizen, Benson, & Chik, 2014). NI is also widely recognised as having the potential amplify the voices of underrepresented groups in academic research and to highlight issues of social justice and injustice (Austin & Carpenter, 2008; Clandinin & Murphy, 2009). Through participants' own stories, narrative research gives people the opportunity to challenge the status quo, question unequal power relationships and offer counter narratives (Andrews, 2004). Phipps (2015) stresses that any research on marginalised groups should always proceed from a commitment to and association with the group in question. As demonstarted in (2.3), LGBTQ people continue to be a marginalised demographic in ELT and one of the central aims of this research is give voice to LGBTQ practitioners (1.2).

3.1.2 Ethics

Ethical approval for this study was granted by the University of Liverpool. Narrative inquiry is an ethically complex undertaking and ethical matters pervade the whole research process (Clandinin & Caine 2012:169). There were times when unanticipated ethical considerations arose as part of the research process and I have tried to highlight my response to these issues as they occurred while collecting and interpreting the data.

3.1.3 Research Questions

Dixon & Seriki recommend that researchers investigating marginalised groups should frame their research questions in ways which allow for the interrogation of the 'processes and practices that have rendered people invisible and research should aim to document the ways in which people from marginalized groups resist and attempt to disrupt oppressive and subordinating processes and practices' (2012:214). With this in mind, I developed the following questions, which explicitly focus on power, agency and voice.

RQ 1- How do LGBTQ teachers position others in narratives of professional experience?

RQ 2- How do LGBTQ teachers position themselves in narratives of professional experience?

RQ 3- How do LGBTQ teachers express their professional identities in relation to dominant cultural discourses?

3.1.4 Recruitment of Informants

In Narrative Research, *participants* or *informants* are selected as they offer an insider's perspective on the phenomena under investigation. Initially, I planned to approach academic managers and send an open invitation to teaching teams, teachers who fit the criteria could then volunteer. Due to Covid 19 and the closure of schools and universities, this was not possible. Instead, I used my own professional networks to approach teachers, I thought may identify as LGBTQ and then used snowball sampling to recruit other participants. I used a combination of **criterion sampling** and **snowball sampling**. Criterion sampling involves selecting cases that meet some predetermined criterion of importance (Patton, 2002:238). Snowball sampling is a method of identifying participants by asking current participants to suggest people they think may be suitable. It is considered particularly useful for locating hard to reach or hidden populations such as LGBTQ communities (Ellard-Gray et al; Browne ,2005).

The following criteria were set:

1. Self-identifying as LGBTQ
2. Working in a private language school or English language department of a university
3. Working in the UK
4. Practising ELT teachers

I contacted teachers informally through email and then sent participant information sheets (Appendix D: 134). At the end of each interview, I asked informants whether they knew other teachers who may want to take part. The final sample for the study comprised of six teachers, three were working in private language schools and three in universities. Of the six, three were recruited through a referral from an existing participant. Finding participants for the study was straightforward and all six people I approached were very willing to take part in the research. I have included very limited references to demographic information to protect the confidentiality of respondents. As advised by Cohen et al. all names have been replaced with pseudonyms (2011: 537).

3.2.1 Developing the Research Instrument: Narrative Interviews

I used semi-structured, narrative interviews to collect my data. Narrative interviews are specially designed to encourage a setting where an interviewee can tell a story about an event in their life (Jovchelovitc & Bauer, 2000:2). My aim was to gather in-depth and 'thick' data about informants' experiences and events connected with their LGBTQ identity in a professional context. All informants were sent an information sheet clearly indicating that participation was optional, and assuring anonymity, confidentiality and secure data storage (Appendix D:134). At the start of the interviews, I reiterated the voluntary nature of participation and participants' right to not answer or retract their answers at any point before anonymisation (3.1.2).

3.2.2 Pilot Study

I decided to conduct a pilot with an experienced ELT researcher who was also identified as LGBTQ. The pilot was a crucial step in my research design, it helped refine my interview protocols, questions and allowed me to reflect on my interview technique (Murray,2009:49). In the beginning, I was very uncertain about the best way to design interview questions which would produce narrative answers. In the pilot, I established that my prompts were effective in generating stories but I also found that

'non-narrative' questions, frequently produced narrative responses. I therefore felt much less restricted in the interviews to ask more general questions, as opposed to specially designed 'narrative questions.' My pilot interviewee also advised that I begin interviews with a question about participants' teaching contexts to 'warm up' my informants. On reviewing the pilot, I noticed that I didn't allow enough thinking time or silence and I didn't ask follow up prompts suitable for helping the interviewee continue a narrative. Another change I made as a result of the pilot was in keeping a non-recorded feedback section of the interview. The interviews were more emotionally demanding than I had anticipated and the feedback session allowed me to check on the wellbeing of my participants and continue to receive feedback on my interviewing technique. A more significant issue was the realization that if my aim was to give voice to my participants, I needed to invite them to have a say in the design of the research. At this stage, I resolved that the study should actively seek collaboration with my informants in the design of the research. I asked all my participants for their ideas on of topics, I then integrated their ideas and suggestions as I continued the process.

3.2.3 Recording and Transcription

Restrictions due to Covid-19 meant that all data collection had to be done online. The interviews were all conducted via the video conferencing platform Zoom and all were video recorded. Practically, methodologically and ethically this presented no significant issues. However, I faced intense and continued opposition from the Department of Applied Linguistics, who had imposed a ban on all participant research, including that which took place online. I was only able to gain permission to go ahead with this study by applying to the University Exam Board.

The online interviews were easy to schedule since all my participants were working from home at the time of the research. In addition, the teachers were very comfortable interacting in an online environment as their own teaching and social interactions had also moved online. The online interviews felt natural and I was able to video record them unobtrusively. The interview sessions lasted approximately 30 minutes taken together yielded around three hours of recorded data. I didn't make any notes during the interviews as I wanted to maintain eye contact and listen deeply to my participants.

Deciding how I would transcribe my data was much more complex than I expected, I quickly realized it would be impossible to fully capture the vibrancy of the original narratives. Dwyer & Emerald (2017:20) note, it is not uncommon for narrative inquirers to feel frustrated by the limitations of the printed word when attempting to (re)present their informants' stories. Bucholtz (2010), also argues transcription always requires a degree of reflexivity with an 'acknowledgement of the affordances

and limitations of the choices made.' I decided to apply two different transcription conventions, firstly, I transcribed each interview verbatum, including repetitions and false starts but omitting other prosadic features of speech. This provided a holistic view of each interview and enabled easier location of the narratives in the data. I have included two examples of full interview transcripts with highlighted narrative sections (Appendix E:138). The narratives chosen for positioning analysis (3.3.2) are transcribed using a more traditional structural transcription, each clause appearing on a different line and each line is numbered. Many more prosaic and paralinguistic features are transcribed, this gives readers a much more detailed description of how the story was told.

3.3.1 Extracting the Narratives: Labov and Waletzky

One of the most enduring methods for analysing oral narratives is Labov and Waletzky's (hereafter LW) framework, which offers a Structural account for the organisation of narrative (Labov & Waletzky, 1967). Though published nearly fifty years ago and subject to various critiques, the work remains influential in the field of NI. As Riesman notes, 'the work is paradigmatic, most narrative scholars either cite it, apply it or use it as a point of departure,' (Riessman, 2008:81). According to Patterson, (2013), Labov's definitional criteria can be useful in identifying narratives within a transcript. I found the framework useful for identifying and delimitating narrative sections of the interview data and the categories of clause types form part of my linguistic analysis (3.3.3). The following is a necessarily brief summary of LW narrative elements.

1. **Abstract-** Summary of the narrative

2. **Orientation-** The time, place and situation of the narrative.

3. **Complicating Action-** The main sequence of events of the narrative.

4. **Evaluation-** The point or reason for telling the narrative.

5. **Result** The result or resolution of the narrative.

6. **Coda** Occurs at the end when the narrator indicates the end of the story and returns to the present time

Stages 1 and 2

I began my analysis by **locating the narratives** in the interview data. I looked especially for Orientation clauses, which, as suggested by the LW framework, often specified a time, place, situation and also characters. Locating the end of the narratives was more challenging as often narratives ran into each other or speakers would return to storytelling after a Result or Resolution clause to add detail. I identified a total of twenty-six narratives in the interview data. The next stage of the process was to briefly **summarise all narratives**, stating the central characters, setting and storylines. These summaries are presented in Chapter 4 in tabular form.

Stages 3 and 4

It was not possible to include all twenty-seven narratives data for full linguistic analysis and so I decided to **choose a sample** of the narrative data to analyse in more detail. I have tried to ensure a balance of voices from different participants and I have included three stories from each teacher. The final sample of **seventeen narratives** chosen for linguistics analysis have been extracted, transcribed and collated (Appendix B: 100). I chose an appropriate **title** for the narrative, taken from the words of the speaker that summarised the main theme of the narrative.

3.3.2 Analysing Subject Positions: Bamberg

I used Bamberg's three levels of positioning, introduced in (2.4.2), to identify the ways in which teachers claim, assign and resist subject positions in their narratives. My **research questions** (3.1.3) map onto these three levels of identity formation.

Stage 5

Positioning Level 1:

- How are characters positioned in relation to one another within the story?

This level of analysis considers how people in the story world are positioned in relation to each other.

RQ1: How do LGBTQ teachers position others in narratives of professional experience?

*Positioning Level 2***:**

- How does the speaker or narrator position him/herself within the story?

The focus is on how the narrator positions themselves in relation to the audience. The analysis focuses on how the narrator uses the language to make claims about him/herself.

RQ2: How do LGBTQ teachers position themselves in narratives of professional experience?

Positioning Level 3:

- How does the speaker locate their narrative in wider cultural narratives? How much agency do they express when they speak about their actions and how far do they resit or rewrite master narratives?

The focus is on how the narrator uses language to express shared or common sense understanding and/or taken for granted subject positions. This level considers narrator response to 'master narratives' and how far speakers challenged or conformed to dominant discourses.

RQ3: How do LGBTQ teachers express their professional identities in relation to dominant cultural discourses?

3.3.3 Linguistic Analysis

While I found Bamberg's conceptual framework very useful in considering the different layers of subject positioning, there was very little guidance in the literature on how to identify and analyse the linguistic resources speakers employed to create their identity positions (2.4.2). I read a number of studies which had used positioning frameworks and tried to notice the linguistic elements previous researchers had applied in their analysis (Bamberg, 1997, 2011; Bamberg & Georgkopoulou, 2008; Cameron, 1997; Gray & Morton, 2018; Kayı-Aydar, 2019; Labov, 1972). To ensure my own analysis was methodical and that my results could be potentially reproduced, I created a linguistic framework for each level of positioning based on the above reading (Appendix C:13).

Chapter 4: Analysis and Findings

In chapter four, I use positioning analysis (3.3.2) to explore the linguistic choices participants use to position themselves and others in their stories and consider how the speakers draw upon wider socio-cultural narratives to frame their identities. As noted in (3.3.1), it was not possible to include every story identified in the data for positioning analysis but a summary of all narratives present in the transcripts is provided in tabular form at the start of each section of this chapter. The narratives chosen for further analysis are highlighted in yellow and titled in the tables. I begin each section with an overview of participants' narratives and highlight any distinctive or styles of narrating, before moving onto a more detailed linguistic analysis. I respectfully suggest the reader might begin with The Anthology, (Appendix B:100), before starting this chapter.

Sarah

Table 1: Sarah's Narratives

				Characters		
Story	**Time Stamp**	**Title**	**Setting**	**Protagonist**	**Antagonist**	**Storyline**
	6:27		Classroom	Sarah	Student/s	Challenging racism, sexism and gender stereotypes through teaching
	11:46		Café (informal)	Sarah and Students		Disclosure (Sarah)
1	14:33	Role Model	Sarah's Secondary School	Teenage Sarah/her French teacher		Challenging Homophobia/ Teacher as a role model
	24:16		School	Sarah	ELT resource book Taboos and Issues	Homophobia/ Heteronormativity
	26:29		Classroom	Student	Students	Gender stereotypes
2	30:26	An Act of Rebellion	City (Pride)	Sarah	Boss/ Big Boss/ Colleagues	LGBTQ Advocacy
3	34:54	It's Complicated	Online	Past Sarah/ Present Sarah		Disclosure/ Managing identity

Sarah's stories focus on challenging stereotypes, LGBTQ activism and the emotional impact of managing her sexual identity in the workplace. **Story one (S1)** is set in Sarah's adolescence, here she considers the impact of her French teacher's expression of support for gay people. **Story two (S2)** describes the organisation of a Pride event at her current school and **story three (S3)** is more iterative, it describes Sarah's the overall experience beginning a career in ELT as a gay woman. Sarah's narratives often are characterised by a sense that she is bearing witness and interpreting events rather than being directly participative. By far the most common verbs used throughout her stories are those of mental actions, such as thinking, knowing, feeling, and understanding. She often employs narratives to explain how events in the past have influenced her current beliefs and practices. This is reflected in the structure of her stories, in which there are relatively few action clauses and longer stretches of clauses evaluating events.

Sarah uses the experience of learning her teacher was '*OK with gay people*' as a way of constructing her own teaching identity. The next part of the story shifts to the present, as she explains how this experience has impacted on her professional practice.

```
 1    and I remember I did have one teacher
 2    and it was kind of (.)surprising
 3    because she was actually a teacher that I really hated
 4    and (laughs) it came up in the classroom and she was like
 5    oh no it's not okay(.) like (.) you know (.)
 6    don't tell me you're close minded
 7    and she was a French teacher
 8    and don't tell me your closed-minded girls (laughs)
 9    she was like,
10    is this really interesting and
11    I remember being like
12    Oh ↑↑wow (.)↑ a teacher
13    that I actually hate
14    but actually is(.) okay with gay people
```

```
15    and and so I feel like that's kind of positive
16    because I wanted to give people that experience(.)
17    like I wanted to be a positive↓ (.) role model
18    essentially and
19    you know and I know how hard it is
20    like struggling (.) if you're in the closet↓
21    and you know
22    for some of these students
23    who(.) if they come from particularly conservative(.)
24    cultures or religions
25    like I know how important
26    that small part can be
27    and I think that if I was straight
28    I wouldn't necessarily have been(.) so(.) kind of visible
29    in that sense
30    and so kind of on it↑ (.)
31    and and I think also because I am gay?
32    and this is something
33    I've thought about quite a bit
34    it's like I feel (.)
35    I feel like
36    when you're gay you understand
37    and especially when you're a woman as well
38    you understand what oppression feels like
```

By linking this memorable event in her schooling to her own desire act as role model for students, she elevates the role of teachers and constructs them, and by extension herself, as figures with the power to influence their students' opinions and beliefs. In the extract, she positions herself in alignment with her students, linking her experiences of someone who is hiding their sexuality to theirs, but then positions herself in opposition by referencing their *particularly conservative cultures or religions.*' In this extract, Sarah draws heavily on the cultural metaphor of being in and out of the closet (20), using it to explain her own sexual identity and to understand her students' potential hidden sexualities.

Sarah begins S2 with an orientation explaining her involvement and motivations in organising a Pride march with students and teachers at her school.

```
 1   yeah. So. basically(.)
 2   um(..)it was in my first year of teaching
 3   and it was (city) pride march was coming up
 4   and I'd never marched in the parade before
 5   and I really wanted to
 6   and and I'd never been in a workplace
 7   that marched with pride
 8   and then I was like↑
 9   Oh ↑why not↑
10   like we had a few gay teachers
11   and I was sure we had some gay students
12   and you know(.) like
13   why not you know
14   it's the 21st century
15   we should be(..)
16   marching and showing our support↑
```

The next part of the narrative details various reactions to her idea. Firstly, she describes a general unease at the suggestion by her boss and recounts being taken to one side (22,40) and repeats the adjective '*cagey*' (20,60). When permission is granted, it is done so with the explicit caveat of not being allowed to use the school logo (42). Sarah interprets this as management not truly giving its support to the plan thus the decision to go ahead was constructed as an 'act of rebellion'.

A feature of the narrative is the shift between the use of third and first-person pronouns, when describing her own and her colleagues' role in negatively stereotyping her Muslim boss. Sarah begins by using third person pronouns to distance herself from the actions: p*eople* projecting *their* own thoughts, *people* were definitely stereotyping him, that's what *people* said. However, at (26-32). At (36) there is another 'epiphany moment' as she acknowledges her role in making assumptions about the manager by moving to first person pronouns: '***we*** *were just completely stereotyping him*.'

```
17   and then.
18   I floated it↑
19   and then it was like
20   it was all a bit cagey
21   and you know
22   boss kind of took me to one side like
23   people were like no
24   at first people like
25   we'd never be allowed that(..)
26   and it was a lot of like opinions(..)
27   about people projecting I guess
28   their own thoughts
29   no that would never be allowed
30   never be allowed
31   and then the fact that our CEO was Muslim
32   people were definitely stereotyping him
33   and just being like.. he'd never allow that.
34   you know(.) and looking back
35   and that probably wasn't okay↑
36   because we're just completely
37   stereotyping him because of his religion and
38   and that's what people said
39   and then(.) and then we kind of got the go ahead,
40   but then(.) the boss took me aside
41   and said (.) you know(.) you can do it↑
42   it's fine↑ just don't have the logo
43   which was pretty like(.) oh↑ okay↑ I see
44   and and I think he was very much like
45   the big boss
46   the CEO wouldn't be happy↑
47   and so that was a bit of a thing
```

```
48   and then I felt almost like(..)
49   we were doing it and it was like
50   an act of rebellion(@@@)
51   and so I got these posters done
52   and it it said like (redacted) staff and students
53   the rainbow but it wasn't the logo
54   so and it was basically to distance themselves from it↑
55   so they if people complain
56   or if the boss the big boss doesn't like it
57   then we can say look(.)
58   it's the students and staff doing this
59   it's not as us a company
60   it's not like his name on it
61   that was a bit of a thing
62   and I think the first year
63   it was all a bit cagy
64   but then someone actually said
65   that the big boss retweeted our pride thing
66   which was just hilarious to me
67   I was like all this bother(..)
68   and all this worry just because
69   we all just projected our own opinions
70   and then just completely stereotyped him
```

The company director is portrayed dually as an authority figure and as a victim. He is described on a number of occasions as the '*big boss'* and is very much positioned as having control, demonstrated by the repetition of the phrases '*never be allowed, he'd never allow that*' (22,25,32). He is also positioned as unfairly treated and stereotyped on account of his religion. Sarah's direct manager, described as '*the boss'* holds some power over the actions of the teachers, but is portrayed subject to the ultimate authority of the 'big boss.' In the story, even when there was concern about negative reactions from management, overall, the teachers and Sarah in particular, are portrayed as having agency, ultimately taking action and going ahead with their Pride plans. Sarah, generally positions herself as someone who dislikes and avoids confrontational situations, describing herself mostly as a 'thinker' as opposed to an 'actor'. S2, moves away from this identity position as she casts herself in a much more proactive role, doing something as an *'act of rebellion.'*

Sarah's identity as an out and proud gay woman is in conflict with her position as a closeted teacher and her stories often reveal a deep personal struggle. The repetition of think in clauses (1-6) foregrounds the importance of the issue for the listener. The enduring emotional impact of feeling forced to hide her sexuality at work is articulated powerfully in this story. Note again, Sarah reliance on the cultural image of the closet to understand and present her sexual identity.

```
 1   Um (..) yeah I actually think(.)
 2   cuz I've been thinking about it
 3   and you know what
 4   I've thought about it
 5   because you know me
 6   I'm a proper overthinker
 7   I thought about it.
 8   even when I was teaching
 9   and (.) and I felt like↑
10   almost I went back into the closet a little bit
11   And(.) and it was very odd experience for me because(..)
12   I'd been (.) I've been out since I was 17↑
13   and I've been very kind of out and proud↑
14   and you know
15   I felt comfortable with myself
16   And and (.) and then when I got this job
17   it was like all sudden(.)
18   I had to hide↑  it again
19   and it was(..) a bit of a (.) negative experience
20   in that sense because
21   I felt(.) almost like shame kind of crept back
22   and like it was a secret again
23   I really didn't like that aspect of the job(..)
```

Rachel

Rachel's Narratives						
				Characters		
Story	Time Stamp	Title	Setting	Protagonist	Antagonist	Storyline
4	4:58	These Uncomfortable Issues	Classroom, city (pride)	Rachel	Students	Difficult classroom conversations about sexuality with students
5	10:05	You Must be so Lonely Just You and Your Cat	School	Rachel	Student	Challenging heteronormativity
6	16:35	Not on the Side of Homophobia	School in another city	Rachel's friend (another teacher) LGBTQ students Institution	Another student	Challenging homophobia

Rachel's stories focus on teacher-student interactions and the potential challenges for both groups when entering into discussions around sexuality. **Story four (S4)** and **story six (S6)** describe sexuality emerging as a classroom theme, S4 is about her own classroom experience and S5 recounts a peer's experience. **Story five (S5)** centres on an interaction with a student, here Rachel describes her resistance to heteronormative positioning. Rachel uses her stories as spaces to present arguments and justify her own actions.

Sexuality as a classroom topic is largely framed as problematic, controversial and inherently uncomfortable and Rachel positons both herself and her students as *uncomfortable.* In fact, variations of the word *uncomfotable* appear eight times in S4 and the language used, shows a lack of self-assurance when queer themes arise in her lesson. Firstly, she is unclear on the student's motivations for bringing up the subject and remains hesitant throughout about both her own and her student's actions. There are numerous repetitions of hedged language: *something like that, kind of, I guess, probably, sort of*. Rachel describes herself calculating potential courses of action in the moment, when sexuality is broached by a student and decides to close down the conversation by *brushing over it*, asking her students to *get back to the subject* and *moving on* (35-37).

```
13    so I remember one year
14    this was quite a while ago
15    and I was teaching a ladies only class
16    it was all Saudi women(.) ladies only(..)
17    and I can't remember how it came up
18    I remember one of them
19    and just like (..) I don't know
20    if she was like asking the word for↑ (..) lesbians
21    basically or something like that
22    and then she was justlike laughing about it(..)
23    and(.) it was that kind of thing of
24    where you know
25    it wasn't overtly like aggressive(.)
26    what she was saying
27    but it was just kind of uncomfortable
28    having like just the idea of queerness
29    it was just kind of like
30    obviously funny and I guess probably↑ for her
31    like uncomfortable
32    and that's probably why she was laughing
33    think about(.) um(..)
34    and I think I just kind of brushed over it
35    and was like okay can we get back to like the subject
36    that we're talking about↑
37    so thing and then we sort of moved on from it(..)
38    that's the main one that comes to mind (...)
```

Rachel holds the authority over the course of the discussions, but employs the next part of her narrative to justify her decision to close down the conversation.

```
44    Rachel: Oh(.) I mean obviously
45    for me it was uncomfortable
46    because(..) it's that kind of thing
47    in that split second(..)
48    trying to think how to deal with a situation
49    where there's multiple things of(.) you know.
50    Okay(..) is this a chance to talk about something that(..)
51    you know(.) needs to be addressed because
52    I think it's wrong to laugh at that↑
53    is there any point doing that
54    because I am very aware that you know
55    especially Saudi students from a society where
56    obviously(..) they're not going to be openly in support of queerness
57    because they literally could
58    you know be put in prison
59    or die because of it
60    be killed because of it(.)
61    should I just you know
62    you know(.) there might be other people in the classroom
63    who are queer who obviously aren't out
64    what's the best way to approach it
65    for them is it best to(.)
66    you know to stand up and say(.) you know
67    you shouldn't laugh at that
68    because blah blah blah
69    you know that
70    this is the reality of a lot of people's lives
71    or would it be more uncomfortable for that person
72    and then finally the language barrier
73    if you like
74    and that's a big thing in TEFL as well
75    is(..) when these uncomfortable issues come up in class
76    it's kind of if they're not high-level students
77    you're kind of like how would I even
78    word this in a way that's accessible to this student↑
```

There is an implicit assumption, signaled by the word obviously (56) that the student's cultutral background, preclude her from being able to effectively engage in discussons on LGBTQ topics. There are numberous references to the students' cultural and religious background: *Saudi, ladies only, Saudi students, from a society.* Rachel constructs her students as both linguistically and culturally unprepared of discussing sexuality.

S6 is a second-hand account of a peer, also a teacher, who witnessed an altercation between two students when one student asked a question which was deemed as offensive by the other. The narrative shares a number of similarities with S4. Both detail students acting socially inappropriately when confronted with LGBTQ identifying person. In both, sexuality enters the classroom as result of contact with queerness and queer people in the real world. Teachers in both stories are cast as having to act in response to a difficult or challenging situation (20-22). Finally, there is a reluctance to label students' behaviour as 'overtly homophobic' (29) with Rachel preferring to interpret it as a 'cultural misunderstanding'. The narrative serves a premise for argument schools should introduce inductions for students to better prepare them for situations they may experience while studying in the UK.

```
15    but something had happened
16    where he had said something
17    the girl had become very uncomfortable with it
18    and then was offended by it (.)
19    and then this was kind of a whole situation.
20    and then she said that when they later dealt
21    with it and they spoke to him
22    and said like you can't say things like this
23    he was actually (..) you know really apologetic
24    and he said oh you know I know
25    that I've said the wrong thing
26    but it's just(.) you know(.) back home.
27    this is kind of a not↑ I think
28    it wasn't like you'd said
29    something like overtly like homophobic
30    to her I think he just asked a question↑
31    which had been personal and uncomfortable
32    and he was I even back back home
33    this is something that (...) I can't
34    I can't remember said
35    you know this would be a normal question↑
36    to ask or maybe on the lines of
37    it's something that we don't see
38    so I was curious↑
39    but he basically(.) was apparently sorry
40    and apparently didn't know
41    that this wasn't an okay thing to say
42    and it did come to my mind (.) that like
43    maybe we should have some kinds of inductions.
44    in class with students
45    because obviously
46    they're coming from very different cultures(..)
47    to let them know sort of what
48    our approach was
49    appropriate things or
50    why not appropriate things to say around this issue
```

S5 describes Rachel's experience of being questioned on her lack of male partner by one of her students. In this story, Rachel describes her resistance to heteronormative position of single women.

```
 1    I did have a student
 2    last year
 3    which made me laugh so much
 4    she would constantly ask me
 5    are you married↑ you don't have any children
 6    why don't you get
 7    I think you should just get a boyfriend
 8    quite young and you must be so lonely
 9    it's just you and your cat(laughs)
10    and she would literally like to say to me
11    she was like an old an older woman
12    and I feel like she was really actually↓ concerned
13    I was lonely
14    and it was so funny because
15    I was answering her questions honestly
16    I don't have a boyfriend↓ (.)
17    I'm not married↓ (.)
18    I do have a cat (laughs)
19    I found it weird as well
20    I had to explain to her
21    as well I have friends↑
22    you can be single
23    and not be lonely (laughs)
24    but she had this idea that
25    I was like a spinster with a cat
```

As in the other stories, Rachel is simultaneously careful not to negatively describe the student while positioning her as somewhat unaware and naïve. Referring to the student as an '*older lady'* Rachels states '*she was really actually concerned'* and then 'I *had to explain to her.'* Rachel humorously invokes the cultural trope of 'old spinster with a cat' to laugh at and mock the image of single women and by doing so presents herself with agency, though it is worth noting that Rachel does not feel able to be open about her relationship with a woman.

Holden

				Characters		
				Holden's Narratives		
				Protagonist	**Antagonist**	
Story	**Time Stamp**	**Title**	**Setting**	**Protagonist**	**Antagonist**	**Storyline**
	5:43		School	Holden, Student		Disclosure (Holden)
7	15:10	Teacher, We Love Him	School/Classroom/ Institution	Holden, Students		Challenging discrimination through teaching. LGBTQ Advocacy
8	24:45	Protest Class	School	Students		
9	32:58	The Problem is They're There!	Classroom	Holden	Student	Homophobia
	47:19		Classroom/school	Students		Celebration of LGBTQ identities/ friendships

Story seven (S7), describes Holden's students watching a make-up tutorial on You Tube. **Story eight (S8)** focuses on a student's decision to design a protest in support of LGBTQ rights and Holden's own reaction to a student identifying as gender non-binary. In **story ten (S10),** Holden discusses his reaction to his student expressing strong anti-gay sentiments. All three stories recount a situation where Holden has been surprised in some way by his students' opinions and beliefs on LGBTQ people. Holden's has a distinct storytelling voice, which is typified by relatively more action clauses than other narrators and he also tends to recreate rather than report character dialogue, depicting the scene for the listener. His own evaluations of events use many more positive adjectives than other stories.

In his first story, Holden clearly interprets his students' enjoyment of the make-up tutorial as their acceptance of non-normative identities. This is demonstrated by his evaluation of the episode as 'fabulous' 'wonderful' Through his internal dialogue, Holden makes visible his own understandings of gender as a performance by separating the notion of 'being a man' from 'presenting as a man.' In this extract, Holden generally takes a QT stance where gender identity positions are open and adopted.

```
 1    and I had a bunch of Kuwaiti girls↓
 2    and they were very sweet
 3    and I think they were like 17 18
 4    and I was talking about like YouTube↑ videos↑
 5    with them and↑
 6    what kind of YouTube videos they want to watch
 7    so they all kind of looked each other
 8    and were like
 9    like teacher we like this
10    and they got up a picture and it
11    was a (..) I can't remember which YouTube star it was
12    but it was one of the men
13    that does makeup tutorials↑
14    and (..)I'm not sure if it was a transgender woman actually
15    I think it was Jeffree Star
16    actually Jeffreys Star is a man
17    or does he present as a man↑
18    I don't know too much about it
19    but either way he was on the LGBTQ spectrum
20    and they put him↑ on
21    and I was just like(.) you watch this↑
22    and they were like teacher we love him
23    and I was like
24    Oh (.)↑okay(.) really(.)↑
25    and they were like(.) yeah(.) look(.)
26    makeup fabulous
27    we want makeup like that
28    and I was like okay
29    that was wonderful
```

Unlike teachers who find controversy in their classrooms uncomfortable, awkward or challenging, Holden presents himself as much more at ease with allowing discussions about range of social topics, including queer issues in his lessons. Much of his interview was dedicated to describing different lessons which required students to discuss social justice issue and their various reactions to his lesson.

```
 1    I had a bunch of Kuwaiti girls
 2    there was(.) there was this group
 3    in this quite high skills level↑ class
 4    and one of them
 5    I won't say their names just for(.) obvious reasons
 6    and one of them
 7    was when I did your protest class
 8    and she(.) planned the protest campaign
 9    for gay rights around (city)
10    about where they were going to go
11    and what they were going to say
12    and things like that↑
13    because she was like this is ridiculous
14    that they don't have rights
15    and all this sort of thing.
16    I had one younger girl as well who was Kuwaiti
17    who identified as gender non binary↑
18    which(.) blew my mind
19    because I was like (...)
20    never really come across that
21    from that kind of culture
```

Along with his willingness to let students engage in discussions around sexuality, he oscillates between a sense of responsibility to educate students for a cultural life which will include queer people and worrying he is not being sensitive enough to students' own cultural background. The following is taken from a narrative which was generated when I asked him to elaborate on his statement:

- *I have become a lot more tolerant of homophobia.*

```
 4    but I remember I had a class once
 5    and I am pretty much 100% certain that he was gay
 6    and I probably I know he can't say for certain↑
 7    but I'm pretty certain that he was um
 8    he (.)was like we were talking about social issues once↑
 9    he was a like teacher
10    there is a problem (.)
11    in my country
12    and I was like okay
13    what's(.) what's the problem(.)
14    and he's like it's a problem that homosexuals
15    and I was like
16    I was expecting to be quite
17    because he was(.) he wasn't
18    he was quite like liberal about women's rights
19    and things like that and he was (.)
20    I still think that he was a homosexual
21    and so I was expecting to be like
22    you know (.) that
23    we have no rights and things like that
24    and he was like yes teacher
25    the problem is they're there.
26    and I was like(.) oh(.)↑ okay
27    I wasn't really sure to do there
```

Holden begins by positioning his student as homosexual and as he moves through the narrative, he details the student's generally 'liberal views.' It comes as a shock therefore when the student says something so explicitly homophobic (25) and Holden is left unsure how to respond (26). Rather than reassess his initial positioning, Holden interprets the student's views as a kind of internalised homophobia (35). Overall, Holden generally doesn't portray himself as personally hurt by negative comments on LGBTQ people and here he describes being *sad* (34,37) on behalf of the student.

```
27    I wasn't really sure to do there
28    but I got very very sad because there's this
29    I mean ↑ (.) who can (.)
30    I know it's a very complex issue.
31    and it's something
32    that I struggle with a lot but
33    I just(.) I find
34    I get sad that A maybe there's homosexuals
35    that are forced to self hate↑
36    but then the fact that merely hating someone(.) for their existence
37    it's **incredibly** sad
```

Though Holden's stories are typified by very positive language, especially in his description of students, he also presents them as culturally other. In S9, he begins with a story about individual student and uses this to make broader generalisations about 'Arabic Culture' and 'Muslim Culture.' In the extract Holden creates a binary of supposed cultural values and by juxtaposing very positive and negative aspects of these 'cultures' and in so doing emphasises what Holden views as problematic views on LGBTQ people.

```
40   for a culture (.)that otherwise(.) can be so loving
41   and there are so many wonderful aspects of
42   (..) Arabic culture
43   and Muslim culture in general
44   but I think are fabulous
45   they have such a wonderful family unit↑
46   they are so caring for all of them
47   they generally tend to stick together
48   and I find that so wonderful
49   they have such a lovely friendship unit
50   like the friendships
51   between like men is so wonderful
52   and the friendships between women are so close
53   and they're so generous
54   and so kind and so loving in a lot of respects
55   contrasting that with this extreme hate
56   for people that have no control over it
57   it makes me sad↓
58   because what can you say
```

Adam

Table 3: Adam's Narratives

			Characters		
Story	Time Stamp	Setting	Protagonist	Antagonist	Storyline
	3:31	School	Adam, colleagues		Disclosure (Adam)
10	4:41	Online	Adam/Peers (online)		Homophobia
	14:34	Classroom	Adam/Students	Students	Conversations about sexuality in class
10	16:48	Online	Adam/ Straight friends/family	Online peers	Managing online identity/Challenging homophobia/Disclosure
11	New recording	Classroom	Adam/student		Disclosure student (Adam)

Story eleven (S11) recounts a recent online the professional networking site LinkedIn. **Story twelve (S12)** describes a situation when he was directly questioned about his sexuality by one of his students. Adam uses both stories as a space to reflect upon the decisions he made in the two situations. Adam's narratives are characterised by use of emotional language and reference to how events made him feel.

```
1    so it was last week
2    when almost all companies
3    have got rainbows as their logos
4    instead of (inaudible)
5    for example Nutella
6    would have like a Rainbow cover on the chocolate(.) jar
7    and LinkedIn↑ was one of them
8    so they're (.) change their logo
9    so instead of blue↑
10   they put it like rainbow colours
```

In the orientation of this story, there is some assumed shared knowledge that change of logo was done as part of Pride month and that the rainbow flag is symbol of LGBTQ social and activist movements.

A striking feature of this narrative is repetitive use throughout the extract of highly emotive language and Adam's feelings of being personally attacked. He repeats in proximity hate messages (13) *really horrible (14), really rude (24), really abusive (34) really horrible (35)* and *I felt* (38) this is shit (39) it's *like this feeling (40)*. For Adam, people who are sharing abusive messages are only masquerading as professional as such messages seem incongruous with being a professional. Adam asserts that people are '*doing their best to maintain their professional image,* while posting publicly. Note also the use of *those people*, *they're*, *their*, *their* image, deep inside *them*; this is a group that is constructed as outsiders to Adam and his audience and this positioning is continued in the next part of his narrative.

```
11   and(..) so many people were against that(.) change
12   so they went on their account other profiles
13   and they posted some very hate messages
14   and they were saying like really horrible stuff
15   about homosexuality↑
16   and that that shouldn't exist
17   and not only that it shouldn't exist
18   but that LinkedIn should remove this immediately
19   should we remove the rainbow flag
20   from from the logo↓
21   and I got engaged
22   in some of the conversations↑
23   because there were really like
24   some some some people were really rude
25   when they were expressing
26   that and they were saying things like the (inaudible)
```

```
33   and I got engaged with a couple of people
34   and then they got the got really abusive
35   they started like saying really horrible
36   and bad words
37   and it was publicly↑ on LinkedIn.
38   that is when I felt like I get that is horrible↓
39   that is shit↓
40   and it's like just feeling
41   like even when you are when you see those people
42   who look professional
43   and to seem like they're trying to do their best
44   to maintain their image↑
45   but deep inside them
46   they've got this sort of
47   hate toward other people
```

Returning to the incident later in the interview, Adam offers a detailed explanation of his decision to engage with the debate, despite the risk to himself. There is a real a sense of the personal conflict and anxiety he presents his decision as deeply considered. In some ways, the structure of the narrative is similar to an oral essay. At line (6) there is a signal to the audience that he has two reasons for being reticent and he uses the story to offer arguments and counter arguments. This is an extended account of an own internal dialogue, giving the listener a window to the complexity of his decision making. He tries to persuade himself not to become engaged and we see the repetition four times of *don't* but then at lines (10-13) Adam uses a number of modal verbs of obligation to expresses a feeling moral duty to take action: *I had to* say something now, *I had to* defend this, I just *can't* let it go. The resolution clause is powerful, then *I thought ok fuck it, I am just gonna go ahead and respond and say what I believe* thereby asserting himself as someone who in spite of the challenge, when pushed will take action.

```
 1    I'm gonna refer back to LinkedIn as well
 2    Okay(.) so when I got engaged
 3    in in that conversation with those people…
 4    I was like no(.) don't don't don't reply to them
 5    don't comment
 6    because for two reasons
 7    one I thought if I comment them, them,
 8    I'm giving them(..) like more credit or more value
 9    and I didn't want to do this
10    however(.)| I just felt like I have to say something now
11    I have to defend this
12    because just cant let it go↓
13    those people need to know that (..) they are wrong
14    and what they're doing is wrong
15    so I wanted to respond to them
16    so that at least this could maybe↑
17    potentially change their mind
18    or change some other people's mind
19    who going to read this post
20    erm…most but yeah
```

```
21   the second reason is that
22   I didn't want to put any comments
23   in there↑
24   because I've got other **people**
25   on my account who don't know
26   that I'm gay for example(.)
27   my my brother ↑or my my friends back in (country)
28   who don't know
29   okay(.) so if I(.) if they see these comments
30   they might think(.)
31   **okay,** is he gay then↑
32   but then I thought
33   okay(.)fuck that
34   sorry about my bad language
35   there by the way @@
36   yeah(.) just gonna go ahead
37   and respond to them
38   and say what I believe
```

S11 also recounts a situation in which Adam faced a difficult decision. Here, he presents himself as much less confident in his choice, both at the time and on reflection. Firstly, he describes being caught off guard by the student's question and unsure of the student's motivation for asking about Adam's sexuality. Adam makes a guess that the student may identify as gay himself and the student is portrayed as vulnerable in the story needing some reassurance about their sexuality.

```
 1    so one of one of my students
 2    once came and asked me if I ↑was gay
 3    and I just immediately tried to hide it
 4    I just didn't know
 5    because it wasn't expecting it
 6    so I just said to him
 7    so why are you asking↑
 8    asking him why he was asking/
 9    (..)but I didn't because
10    I didn't want to lie about it
11    I didn't want to say no↓
12    but at the same time
13    I didn't want to say yes
14    because I was like(..)
15    Oh(.) yeah(.) okay(.)↑
16    but why do you asking↑
17    and they said,
18    no (.) no(.) it was just a question↓
19    it's just a question↑
20    but (.) I felt like he's gay
21    I could tell that he's↑gay
22    but I think he just wanted
23    to get that reassurance
24    that someone else was gay
25    especially if it was his teacher↑
```

Adam positions teachers as potential role models for queer students, (20-25) he was looking to get that reassurance *…especially* if it was his teacher.Despite Adam's intuition that the student was looking for support, he does not disclose his sexuality. Adam remains uncertain throughout the narrative about the best course of action, evidenced by the internal questioning of himself and also his decision to seek advice from a colleague.

```
28   so in a way of thought (.) okay(.)
29   I did the right thing
30   I think I should,
31   I shouldn't say my
32   I shouldn't say that↑
33   I'm gay(.) to my students
34   but then I thought why not↑
35   and I want to talk about it later
36   I even talked about it to one of my colleagues
37   and I said one of the students
38   they asked me if I was gay↓
39   and then she asked
40   why would that students ask this↑
41   I said I have no idea
42   but then when↑
43   well(.) because we were co teaching,
44   so she knows that student↓
45   and then she said(.) okay(.)
46   is it him↑
47   she asked you(.)
48   so she said the name of the person
49   the students and I said
50   yes(.) it was him
51   and then she said
52   maybe that's why
53   maybe because he's gay
54   he wanted to(.) to speak to you about it
55   maybe or maybe
56   he because he felt maybe that
57   you were gay to me
58   because he felt
59   that you're accepting other people
60   and you are open minded↑
61   or that you are
62   she was talking about me obviously
63   and maybe that's why
```

Clause (73) brings narrative to the present and here Adam uses the incident to reflect on his current beliefs, although his feelings remain largely unresolved. He repeats his question, which is rhetorical: *what's gonna happen (79)* But then finishes with possible consequences, students being homophobic and Adam feeling intimated. The story concludes the way it began with the statement, *I didn't know how to react*.

```
72   but then the student didn't ask this question again
73   but then (.) since that day(.)
74   I've felt like(..)
75   I really should have told him that I'm ↑gay
76   because what was going to happen
77   if I tell him that I'm gay
78   what↑
79   what's gonna happen↑
80   it might might have a positive impact
81   but then I thought
82   okay(.) what about he
83   whenever if he or other students are homophobic(.)
84   or any of the other students don't accept homosexuality
85   so I was just like a bit intimidated
86   and I didn't know how to react↑ to it
```

Nadine

Table 4: Nadine's Narratives

<table>
<tr><th colspan="7">Nadine's Narratives</th></tr>
<tr><td></td><td></td><td></td><td></td><th colspan="2">Characters</th><td></td></tr>
<tr><th>Story</th><th>Time Stamp</th><th>Title</th><th>Setting</th><th>Protagonist</th><th>Antagonist</th><th>Storyline</th></tr>
<tr><td>12</td><td>2:57</td><td>It Erases Part of You</td><td>N/A</td><td>Past Nadine/Present Nadine</td><td></td><td>Sexual identity/ labelling/ disclosure (Nadine)</td></tr>
<tr><td>13</td><td>9:02</td><td>You're Very Much on Display</td><td>Country</td><td>Nadine</td><td>Students/ institution</td><td>Disclosure/ managing identity</td></tr>
<tr><td></td><td>11:00</td><td></td><td>School</td><td>Nadine/peers</td><td></td><td>Acceptance as LGBTQ colleague</td></tr>
<tr><td>14</td><td>14:01</td><td>I've Got a Gay Friend</td><td>Classroom</td><td>Nadine</td><td>Student/students</td><td>Challenging homophobia through teaching</td></tr>
</table>

Nadine uses **story twelve (S12)** to explain her ongoing understandings and negotiation of her outward expression sexual identity. **Story thirteen (S13)** relates her experience of working as a woman in a relationship with a woman in Japan and **story fourteen (S14)** recounts a classroom experience in which she discusses the topic of homophobia in a young learner lesson. Nadine's narratives are characterised by presentation of nuanced ideas and arguments around gender and sexuality couched in very informal language. She portrays herself as well informed in the discussions and debates around sexuality but employs a conversational style.

As people who date men and women, Nadine and Rachel comment on the ways in which they often present as straight. For Nadine, being positioned in this way has become increasingly problematic in her professional life. S12 is given to explaining her own evolving understandings on the act of labelling. She begins by critique of the act itself, stating that she used to refuse to identify, then by invoking the metaphor of being 'put into a box' she positions herself as questioning and resistant to heteronormative binaries. Nadine presents her decision to self-label as well-informed by referencing her own reading and self-education on queer issues. She aligns herself with the LGBTQ community and her decision to come out is an overtly politically motivated decision. The expression *'it erases part of yourself* and the *wider community* is deliberate, referencing the specific problem of 'bi erasure,' which is the act of ignoring, explaining away and dismissing bisexuality in society and culture.

```
 1    it's funny because I used to identify as
 2    like I saw I used to refuse to identify↑
 3    as like you(.) can't(.) put(.) me in a box↓
 4    I am(.) just with who I'm with and
 5    you know that's fine
 6    so if I'm with a woman
 7    then you can call me gay↑
 8    and if I'm with a guy and then I'm straight
 9    and if I'm not with anyone
10    then(.) don't label me
11    it doesn't matter
12    and then I kind of got more into reading
13    about like(.) just just queer issues
14    I guess
15    I realised that is
16    actually really important to kind of identify
17    even if you(.) are not
18    immediately
19    if people are unable to label you
20    they just assume you're straight
21    and that kind of erases other parts of you
22    and the wider community
23    so I decided that was wrong
24    and I should always come out
25    to everybody (laughs)
26    as bisexual
27    because I guess
28    I was like
29    well I must be bi
30    cuz you know I've been in relationship with men and women(.)
```

The use of the subject pronoun you in (3,7) gives the impression that this is a conversation that Nadine has had before, though she doesn't elaborate on the subject she is addressing. Later in the narrative she states that although pansexual would be a more appropriate label, she avoids identifying this way as '*it would distract from the issue*' and cause a lot of arguments' which she 'can't be bothered with.' Nadine feels compelled to explain and defend her sexual identity, sometimes she complies through the act of disclosure, however here she resists this expectation.

```
27    because I guess
28    I was like
29    well I must be bi
30    cuz you know I've been in relationship with men and women(.)
31    but now(.)↑ with all you know
32    new chat about genders
33    and stuff like I'm fine
34    comfortable with the idea
35    that there's not necessarily only two genders↑
36    so therefore(.) that kind of you accept that
37    that kind of makes the word bisexual redundant
38    because bi means two right↑
39    So I guess the more appropriate↑ term now as pansexual
40    I don't think I've ever actually
41    come up with it as to anyone as pansexual
42    because I think it would distract the issue
43    and just cause a whole lot of arguments(.) about gender
44    and I really can't be bothered to deal with
45    most of the time
46    so I suppose very long winded answer(@@@)
47    I still identify as bisexual
48    most of the time
```

S15 describes Nadine's experience of managing her identity, when working in Japan. She references certain identity expectations placed on her by her employer. She uses the story a space to reflect on why she felt she could not be openly affectionate with her girlfriend. Firstly, she attributes this to general cultural expectations of showing affection publicly. However, the fact that she was able to be more open with her sexuality in a different part of Japan forces her to reassess this original positioning. She is somewhat reluctant to acknowledge feelings being 'othered' as a direct result of her sexual identity but concludes the story with a hedged recognition that she felt 'threatened' by her students discovering her sexuality.

```
 7   and I was part of the JET programme
 8   which is a government sponsored programme
 9   and you're kind of you're partly there
10   as an English teacher
11   but really you're partly there
12   as like the white English speaker who's
13   you know kind of representing their whole
14   you always need to be on your best behaviour
15   and they kind of hammer that into you constantly
16   so you feel like you're very much on display
17   and you kind of are as well
18   because on top of that
19   you look very much like out of place
20   and where and when I was in Japan
21   I was in a relationship with a woman
22   so she also had the same job
23   different school
24   so we were very much aware
25   when we're walking down the street(..)
26   that there may be students around↑
27   sort of constantly
28   and I mean(.) I wouldn't really call it
29   a very like pathetic (.)lame(.) privilege challenge
30   but like the challenge
31   like not being able to just show public affection
```

```
34    part of that's just Japan anyway↑
35    like you(.) don't(.) show public affection
36    even if you're in a straight couple
37    so maybe it was a bit of both
38    I remember
39    I think it was more
40    about more about the threat of
41    the threat of seeing students
42    if we were ever going away
43    to like a different city
44    just a weekend
45    when we were much more like affectionate in public
46    and didn't feel so
47    I don't think it was Japan
48    I think it was much more than felt like
49    oh my God there's my student
50    sort of thing
51    so I guess(.) it's a very small challenge
52    but it felt
53    you know felt like a real threat
54    in a way
```

Nadine's final narrative is situated in a young learner class. Here, the topic of sexuality was raised by a student. The narrative describes Nadine's reaction to a negative comment made by student.' In the narrative, Nadine claims a number of identity positions. In common with other narrators, she describes teachers being in control of the direction of discussion when the topic of sexuality is raised, stating, '*it's your call whether to ignore it*' However, in contrast to other stories she positions herself as confident in her decision to challenge the student on her views.

```
 1    um, so(..) I had an experience once
 2    the only thing it's like it's almost
 3    come up in a classroom
 4    it's not
 5    but I had to deal with a class of (redacted) teenagers
 6    who suddenly(.) said something homophobic↑
 7    and it sort of came up(..)
 8    and I guess that's very much
 9    when you're in that situation
10    it's then your call
11    isn't it whether you like ignore↑ it
12    or you latch on to it
13    or you know what do you do
14    and I↑ (..) definitely didn't ignore
15    it and we ended up having like a quite a fruitful discussion on it↑
```

Not only in Nadine self-assured in her actions in this story she is also certain about her own views on the topic. The discussion, itself was a seen as positive as students were able to discuss the issue freely even if not all students changed their minds on the topic. In the closing part of the narrative, Nadine also justifies her stance of not coming out to students as she feels this would put the focus of the discussion on her not about their own ideas. Nadine, also uses this narrative as an opportunity to describe her general approach of including non-heteronormative materials.

```
33   I remember one student
34   so this is a group of upper intermediate
35   (nationality) 14 15 year olds mixed group
36   probably 10 12 students.
37   and someone said something about
38   someone being gay
39   and then I remember
40   sort of
41   and I stopped and I was like
42   well(.)sort of brought up the issue of like **homophobia**↑
43   and how it was bad
44   I remember a girl sitting there and saying
45   yeah no i'm not i'm not homophobic
46   I've got a gay friend
47   but like it's really disgusting
48   when he kisses his boyfriend in front of me
49   and I'm like
50   so that's an example of(.) it right(.)
51   and we kind of like dissected
52   what was homophobia
53   and what wasn't.
54   and I remember
55   a lot of them sort of
56   I felt like how she especially
57   she kind of came out
58   she hadn't realised↑
59   she was like yeah but he's my friend
60   so it's fine. If I'm like
61   Oh that's gross
62   It's like, No(.) no(.)
63   it's that still homophobia
64   and she kind of came around to it
65   I remember one girl sitting there going
66   no(.) no(.) no(.)
67   it's always gonna be like
68   I'm never gonna be OK
69   And I didn't I wasn't trying to force it
70   I wasn't trying to make a change of mind
71   but it was more just trying to make them **aware**
```

There is a tendency in the stories for Nadine to intersperse complex ideas with quite definitive statements, to conclude her points. After explaining her position of refusing to label, she states: '*I decided that was wrong and should always come out to every one*'. In S14 after introducing the theme of homophobia to her class she says '*I brought up the issue*' and how *'it was bad'*. The contrast of nuanced and informed arguments with strong final statements give her storytelling an authoritative tone, she presents ideas with a certain confidence.

```
72    that homophobia
73    is not only like beating up gay people
74    there's obviously
75    like it's a bit more nuanced than that
76    and I remember it being
77    like quite a fruitful discussion
78    like they're all engaged,
79    they're all speaking in English
80    And the girl that said it↑
81    definitely kind of realised
82    that when she said that
83    how that must have made her friend feel
84    sort of thing
85    that was good↑
86    but(.) I never went a step further
87    and said Well I'm like I gay
88    This is what I mean,
89    I kind of wanted to keep it about them
90    and their discussion
91    I didn't want it to become about(.) me
92    so again that's probably why
93    I've never really come out to a group of students
94    because I don't feel like suddenly
95    it will be(..) I don't know
96    I prefer to kind of keep myself distant
```

Tom

				Characters		
Story	**Time Stamp**	**Title**	**Setting**	**Protagonist**	**Antagonist**	**Storyline**
15	07.48	We'll start with the Juicy		Tom	Two different companies, one in the UK the other abroad	Being fired as a result of his sexuality
16	15.00	Who are these Couple of Queens	At a University language centre UK	Tom	Tom's colleagues	Working at a non-inclusive workplace
17	21.22	I just Kind of Get on with Life	At a University language centre UK	Tom	Institution	Inclusion of gay marriage as a topic

Tom has worked in ELT significantly longer than the other participants and this is reflected in the more historicised nature of his stories. **Story fifteen (S15)** documents his experience of being fired from his job on account of his sexuality, **Story sixteen (S16)** describes working in an environment which he found to be unwelcoming. Story **seventeen (S17)** centres on a recent discussion around students' reactions to material featuring gay marriage. In general, Tom presents himself as more detached from the events. He uses much less emotional and evaluative language and employs the passive voice significantly more than other narrators.

The most distinctive features of Tom's first narrative are the extensive use of time referents and the use of the passive voice. For example, we get exact dates at (8,9,12,13), also the statement *'at that time it was taboo'* (24). Tom also closes the narrative with a restatement of the date (44). The importance of dates places this experience in its historical and socio-political context and suggests a contrast between general beliefs in the past to now. In this story examples of the passive include: *assumptions were made* (26) *the assumption was made* (30), *my contract had not been renewed* (39) *I was told afterwards* (42). It has the effect of creating an emotional distance from the events, especially in combination with the complete lack of any evaluative language. In addition, it places Tom in a subject position with little choice, influence or agency. This is further exemplified in statements such as: *assumptions were made, I heard from a third party, I was never told*. Though these events are important in Tom's life, he returns to them in a later narrative, he does not comment on how they made him feel. Throughout the narrative, discussions around sexuality are explicitly and implicitly framed as taboo. This sense of censorship of workplace discussions around sexuality is continued in Toms second narrative, where he describes a past work environment.

```
 5   okay, so I've been fired twice(.) in my(..) ELT career
 6   for being gay
 7   once in (redacted)
 8   in about nineteen eighty er (.) six
 9   or eighty-seven
10   something like that
11   and(.) the second time was in (redacted)
12   actually in nineteen ninety
13   eighty nine or ninety
14   I think it was
15   Yeah↑↑
16   Emma: can you tell me what happened
17   yeah
18   on both occasions
19   the assumption
20   because I suppose at that time
21   I wasn't openly gay↑
22   You know I wouldn't I would
23   I suppose I would avoid bringing that into the workplace
24   because it was taboo↑
25   (.)and on both occasions
26   assumptions were made↑
27   because there was never any mention of a girlfriend or a wife
28   or anything like that
29   and (..) you know any of those accouchements that we have↑
30   and therefore the assumption was made
31   and I wasn't suitable to be working in that workplace(.)
32   and on both occasions I had
33   on the second occasion one in (redacted)
34   the more recent one
35   I heard from a third party
36   the reason why my contract had not been renewed
37   so I was never told directly by the employer
38   but that was the reason why my contracts
39   are not being renewed
40   but I was told afterwards that this was the reason
41   and that I should do something about it
42   as in addressing with with
43   the school because this was not on↓
44   that was in 1990
```

Again, sexuality as a workplace topic is framed as taboo and Tom describes how discussions around his life are subtly supressed. Firstly, he describes being positioned as different and othered by his colleagues. The repetition of different in the consecutive lines (15,16,17) is striking, there is a repetitive grammatical structure, a repeated use of different and a repeated intonation pattern. This is very much a deliberate and effective deployment of the rhetorical device of parallelism, used to emphasise and exaggerate the idea.

```
18    and I felt that we were kind of(..) treated differently↓
19    we were spoken to differently↓
20    because we were different↓
21    you know it's like
22    I think it was an example of these couple of Queens
23    that we've employed
24    this year what's going on↑
25    you know
26    it was that you felt
27    that that was the kind of (.) attitude↑
28    so, but it was never
29    nothing was ever spoken
30    you know it was never addressed
31    You know nobody ever asked me
32    I probably at that stage didn't volunteer the fact
33    (..)that I had a male partner
34    but I don't know(..)
35    I can't remember
36    but there was this kind of thing that
37    yeah(.) it was it was it was an uncomfortable environment↑
38    yeah probably because nothing
39    was because I wasn't invited to talk about my private life↑
40    and I think that's part of it as well
41    you know it's not it's not
42    it's not a witch hunt to find out who's gay
43    and who's straight or who's whatever
44    but I think it's quite obvious
```

Tom's final narrative describes a much more recent event where students seem to have made a complaint about the inclusion of gay marriage as a topic. Although Tom feels that gay marriage is reasonable classroom topic as it reflects a social reality '*you know, it happens,*' he very much positions himself as a silent observer in these events. At first, he states he does not feel he can contribute to the decision as it was his first week in the jobs, but then describes himself more generally as someone who doesn't really '*put my hand up.*' Interestingly, Tom attributes this to his generation who '*I'm a different generation, I don't feel that political about it*.' While much of Tom's language evidences a certain passivity when recounting events, in this story Tom directly describes himself as passive.

```
30   and I(.) and I didn't say anything
31   I just thought(.) well(.) actually
32   what's wrong with that↑
33   you know(.) it happens↑
34   and I think they were
35   so i don't know
36   I don't think my colleagues who were
37   you know(.) trying to cover it up
38   but I don't know actually↓  what happened↓
39   but it just didn't go any further
40   I must ask (name) actually↑
41   what the what the
42   or you might want to ask her↑
43   I don't know(..)
44   but you know I think it's
45   yeah, it's a just occurred to me and thinking,
46   well, I didn't say it
47   was my first week(.) I didn't think I
48   and that's what I see
49   I don't do that
50   I don't I don't put my hand up and say
51   hang on, what's wrong with that↓
52   you know I think
53   because I'm kind of probably a different generation
54   I don't really feel that political about it
55   you know, just kind of get on with life really
```

Chapter 5: Discussion

The purpose of this study is to explore how LGBTQ teachers position themselves and others in narratives of professional experience and how they frame their identities within, and in opposition to dominant cultural discourses. In this chapter, I address each of my three research questions in turn (3.1.3). I will consider the possible implications of my study for pedagogy and policy in ELT, situating my findings within the existing research literature (2.3).

How do LGBTQ teachers position others in narratives of professional experience?

5.1.1 Identifying the Others

This section considers the discursive devices used signal the position of the 'narrator' in relation to 'others.' In the narratives, the most common oppositional characters were students, who were cast as the central protagonist/antagonist in in eleven of the seventeen stories. The importance of this relationship is reflected in the discussion, which is weighted towards the way teachers position their students. Other important characters include; colleagues, managers, and online entities.

5.1.2 Students as Culturally Other

Students were often positioned as culturally other. This subject position was most prevalent in Sarah, Rachel, Holden's stories and to a degree in Nadine's narrative set in Japan. However, the most culturally othered students were those from the MENA region. Such cultural othering was achieved in two ways; either through an explicit description of students' culture, religion and background as different (Stories: 1,3,4,6) or through the telling of a 'surprising' story, where students' actions or beliefs did not conform to the narrator's expectations (Stories:7,8,9). With direct reference to their culture, Rachel portrays her students as inexperienced and unable to cope with the complexities of discussions pertaining to sexuality. She uses this subject position to explain her own decisions to close down emerging conversations. By contrast, Holden uses his narratives to describe more open and positive student reactions to the inclusion of queer themes, in spite of their culture.

5.1.3 Students as Unprepared, Unable or Naïve

As well as culture, linguistic proficiency and to a lesser degree age, was used to position students as unable to engage in discussions of sexuality. In a number of stories, there was an anxiety that the emergence of sexuality might cause offense or discomfort to learners. As highlighted in (2.3.3) , this concern is not uncommon and studies seeking teachers' attitudes towards the inclusion of LGBTQ themes in language classes often cite potential cultural conflicts and learner discomfort as reasons for excluding the topic of LGBTQ (Way, 2016; Nelson, 2009; Macdonald et al 2014; Rhodes & Coda, 2017).

Using predetermined categories such as culture, religion, nationality, age to decide upon the inclusion of queer themes in the classroom raises a number of issues for curricular and pedagogy. In her study considering attitudes towards introducing queer themes to the ELT classroom, Way highlights Adamczyk & Pitt (2009) and Jäckle & Wenzelburger (2015) work, which examines the impact of culture and nationality on attitudes towards homosexuality. Both studies found that Muslims and those living within a majority Muslim population held the most negative attitudes towards non-heterosexuals so the teachers' concerns are not without any base. However, beliefs and attitudes obviously vary widely amongst those from within faith and cultural backgrounds, as well as within age groups. Looking specifically at the attribution of discomfort around sexuality in the language class, Nelson (1999) conducted a survey in which she asked learners whether they felt comfortable during a class discussion about same sex affection, all students said they felt comfortable. However, when asked whether they thought any their classmates had felt uncomfortable in the discussion, many students said yes and attributed this discomfort on the base of nationality, age, religion and sexual identity. The existence of 'surprising' narratives in this study, demonstrate that positioning can be rooted in teachers' preconceptions and stereotypes, a point well-articulated by Sarah's Pride story (Story: 2). In addition, students in these stories are (mostly) studying in the UK, a context where they are exposed to LGBTQ issues. Indeed, almost always, the topic of queerness emerges in the class in response to contact with queer people in students' own lives. Furthermore, as highlighted in Holden's story (Story: 7), students have increasing exposure to queerness in their online interactions as well as in real life.

O'Loughlin (2001) suggests teachers' anxiety may derive more from their own discomfort with the subject matter rather than their students' and makes the pertinent point that students from all nationalities are 'aware that gay people exist.' There was certainly evidence of teachers' projecting their own uneasiness onto students. While Rachel positions her students as unable to cope with the idea of lesbians, it was in fact a student who brought this topic to the classroom. It seemed to be

Rachel's uneasiness which led to the discussion being closed down rather than the student's inability to engage. Research into students' views on the inclusion of LGBTQ people and themes into their lessons generally demonstrate much more sophisticated understandings LGBTQ than they are credited for by their teachers.

O'Loughlin contends that characterizing language learners as ignorant of sexual diversity or incapable of forming their own opinions is problematic, stating it could be considered 'paternalistic for teachers to remain silent about controversial topics out of 'respect' for learners' home cultures' (O'Loughlin, 2001:38). De Vincenti, Giovanangeli, & Ward (2007) argue the potential for exploring issues about sexual identities needs to be recognised from the beginner levels and can be easily be accommodated in discussions of everyday concepts like the family and relationships. In the narratives, where discussions about sexuality are allowed, encouraged and facilitated, teachers report the experiences very positively (Stories: 7,8,14).

5.1.4 Students as a Sexually Diverse Community

Studies have generally found that there can be a perception that gay students are few and far between and so issues of queerness are not immediately relevant to language students (Nelson, 2009, 2010; Macdonald *et al*.) By contrast, in these narratives teachers rarely imagined their classrooms as monosexual spaces and the default positioning of the student body was as a sexually diverse community. Participants assumed that queer students were part of their classes even when LGBTQ students were not outwardly known to the teacher (Stories: 1,2,3,4,9,11,14).

5.1.5 Colleagues as Allies and Adversaries

Interactions with colleagues are reported positively and teachers were generally open about their sexuality with their peers but Tom's description of a hostile work environment stands out in the collection. He describes being ostracised by his colleagues, who studiously avoid asking him about his personal life. A central tenet of Poststructuralist theory is the belief that what is excluded from discourse is as central as what is included (Nelson 2009:52). Tom's narrative exemplifies how story lines can be made unavailable and how Foucauldian silencing practices can be experienced in professional spaces (Foucault, 1990:27). A common stance expressed about LGBTQ identities in ELT is that sexuality is a 'private matter' (Macdonald, *et al* 2014), LGBTQ identities are thus reduced to their sex acts alone, making the lives of queer people taboo. Such silencing of the queer experience is integral to maintaining heteronormative hegemony in the profession and as argued by Kappra & Vandrick in their study of LGBTQ students (2.3.4) these practices are neither 'neutral nor passive' but constitute a type of discrininatory practice.

5.1.6 Institutions and Management

Using her narrative, Sarah argues that by taking part in Pride, schools can be visible in their support for queer teachers and students, Nadine argues that institutions should 'demonstrate there are on the side of LGBTQ rights and not on the side of homophobia'. In Tom's final story: 17 there seems to be some confusion over the company's policy on LGBTQ material in their classrooms. It is worth highlighting that all participants were currently working within institutions which are subject to legal responsibilities to take an active role, not just in protecting LGBTQ people from discrimination but in promoting equality. The Equality Act applies to all organizations in the UK, including private language providers. The Act makes it illegal to discriminate, harass or victimize protected groups (LGBTQ people are a protected group in the Act). Universities hold additional duties laid out in in the Public Sector Equality Duty, which confers upon them responsibilities to actively *advance equality* of opportunity for protected groups. Three of the teachers were working in institutions where the PSED guidelines apply, note, under PSED guidelines public institutions are required to '*foster good* relations between people who share a characteristic and those who do not.*' Furthermore, all teachers were working in schools holding British Council Accreditation, which again requires providers to ensure 'policies which *promote* tolerance and respect and ensure all staff and students are aware of these' (British Council , 2020).

Institutions tended to be framed as distant or abstract entities. While oppression of sexual identity was applied overtly through the firing/ non-renewal of a contract in S16, there are a number of less direct and more subtle forms of institutional oppression. For example, Sarah's account of *being taken to one side*, or Nadine's description of being expected to be *on your best behaviour* and Tom's account of being disallowed from speaking about his personal life. Overall, there is little discussion or effective dialogue between teachers and management on LGBTQ issues and when it did exist it was characterised by poor communication and a lack of clarity; in the case of S2 a complete communicative breakdown.

How do LGBTQ teachers position themselves in narratives of professional experience?

This part of my discussion aims to give an overview of the commonly claimed subject positions in the narratives and highlight the ways in which teachers used their stories to make sense of their own attitudes, actions and beliefs.

5.2.1 Self: Then and Now

Another dimension along which identity is navigated is 'constancy and change across time' also referred to as *diachronic identity navigation* (Bamberg, 2011). Since stories are inherently temporal, Bamberg argues narrative is particularly apposite for practicing diachronic identity navigations. The time given for narrators to tell their stories allowed for self-reflection and the interview itself became a location of identity formation. There were numerous examples of narrators positioning themselves in opposition to a 'historical version of themselves' (Stories:1,2,3,11,12) and the stories provided a space for a comparison to a 'past self'. For Tom, the stories provided an opportunity to place his professional experiences against the backdrop of wider socio-cultural and political changes. In the unrecorded feedback teachers often stated they found the process cathartic or had never until that point, had the opportunity to reflect upon the issues raised.

5.2.2 Self: Conflicted and Uncertain Decisions Makers

The stories often provided a space for teachers to reflect on a critical classroom incident involving a LGBTQ issue and their own decision-making process in that moment (Stories:2,4,6,10,11,14). In line with other research, queer themes often arose as part of the fabric of language lessons and narrators then presented themselves as taken by surprise or 'wrong footed' in the face of sexuality emerging as a classroom topic. When such topics are opened by students, teachers then position themselves in decision making roles. However, reported levels of confidence in the actions they took when confronted with a non-planned queer issue varied widely amongst the narrators. Often, the narratives were characterised by a sense of ongoing conflict or unresolved dilemma or uncertainty over the course of action chosen (Stories: 3,4,6,9,11,12). This study generally aligns with other findings in the research literature, while there is a growing awareness and willingness amongst practitioners to engage with LGBTQ themes teachers often feel ill-equipped to deal appropriately with issues that may arise from the inclusion of sexualities as a classroom theme.

5.2.3 Self: As a Role Model

Britzman observes, as teachers were themselves once students, they enter the profession 'with their own school biography and experiences, which (then) telegraphs relevancy to their own work' (2003:1). In these narratives, the profession of teaching is given a special and elevated status. Narrators present teachers as role models or mentors and stories tended to foregrounded pastoral responsibilities towards students over academic duties. This process of incorporating narrators own educational experiences to understand their professional role can be seen vividly in Sarah's narrative. The experience of her teacher challenging students' negative views of gay people and the impact upon her as a student at the time struggling with sexuality is used explicitly as a way of understanding of the potential role of a teacher as a role model for queer students. Other examples of the elevation of a teacher as a role model can be seen in Adam's narrative, where he understands that the student was looking to him for reassurance 'especially as a teacher.'

In these stories, classroom management and relations between teachers and students, largely followed traditional and hierarchical interaction patterns. Teachers framed themselves as in control of classroom dialogue and the classroom as a place where teachers were responsible for the curricular and the discussions which took place there. As already discussed, there were a number of

occasions where teachers closed down or disallowed conversations about sexuality but even when it was permitted as a classroom topic, teachers still presented themselves as the manager of the discussion and often ultimate authority on the topic. By default, students are portrayed as less knowledgeable and to an extend less able to contribute their own ideas and experiences of sexuality to the classroom.

5.2.4 Online Selves

Two narratives highlighted the complexity of identity management in online spaces for LGBTQ teachers. Adam's account of engaging in a discussion about LGBTQ visibility and advocacy on the professional platform LinkedIn demonstrated that discussions about sexuality online are not regulated by the same kind of anti-discrimination laws and socially accepted practices that would be expected in a UK institution. As Adam notes in his story, the people posting online were able to operate outside the expectations of professional discourse. In addition, one of the central concerns for Adam in engaging in the online discussion was the impact it may have on the outward expression of his identity in a space accessible to people who may not know about his sexuality. Sarah's reflection on the expression of her LGBTQ identity on her social media also highlighted a blurring of a 'public/ private' boundary. Sarah felt as a direct result of her work in ELT, she had to continue to self-censor her gay identity on her social media. The issues raised in Sarah and Adam's stories about managing their identities beyond the traditional parameters of the classroom or the school have not been addressed in previous literature. This could open an area of future research in understanding the constructions of teacher identities in adult education, as teachers increasingly have to negotiate professional and social relationships with students on and offline.

How do LGBTQ teachers express their professional identities in relation to dominant cultural discourses?

The final level of positioning attempts to make visible the everyday assumptions, beliefs and cultural images and narratives. This section explores the ways in which narrators' reference, resist or reframe these discourses in the management of their professional identities.

5.3.1 Images of the Closet and the Politics of Inside/ Out

A reoccurring 'cultural storyline,' used to facilitate identity positions were versions of the 'coming out of the closet' or 'coming out' metaphor and the notion of 'being out and proud' as opposed to 'in' and 'oppressed'. This cultural narrative is applied extensively in a number of these stories as a way of constructing and understanding sexuality. References to being 'out' are made in Stories:1,3,4,5. Coming out and being out is largely imagined in Western cultures as emancipatory and seen as an expression of liberation and agency. In contrast, not disclosing one's sexual identity is conceived as an act of self-repression. Scott (2018), traces the cultural narrative of 'in' or 'out' of the closet to the gay liberation movement of the 1960s in the United States. The closet metaphor is closely tied to a particular historical context, characterised by political activism on the part of sexual minorities. The Pride movement and Pride flag, referenced in Stories 2,4,10 are also direct decedents of the of this political movement. Returning to Derrida and linguistic binaries, Namaste (1994) highlights a paradox implicit in the metaphor of the closet. On the one hand, it has facilitated a homosexual identity required for the advocacy of gay rights, but inherent within the cultural image is the notion that some people are 'visible' while others remain silent. The closet metaphor in these narratives goes beyond just an act of describing an identity, embedded within the stories are aspects of political activism. In both Sarah (S2,3) and Nadine (12) narratives being 'out' about their sexuality is both a personal and political decision, by contrast Tom positions himself very much counter to this political identity position in (S17).

There are two potential critiques of the metaphor particularly salient in 'transcultural spaces,' such as the language classroom. Firstly, a QT perspective on identity would reject the notion of coming out as the 'closet' is reliant upon essentialist ideas of sexuality. Secondly, the cultural narrative is firmly located within a specific social political historical and geographic context and the idea is unlikely to be translated or understood in the same way cross culturally. Indeed, Nelson (2009) warns ELT professionals to be especially cautious when interpreting others' identity, as sexuality is often 'marked with ambiguity and mismatched understandings.' While ideas of Pride and being out

and the closet may be a useful way of teachers talking about and understanding their own identity it may become problematic when invoked as way of constructing students' sexualities.

5.3.2 Homophobia

In line with the literature, a principal reason that teachers were reticent about bringing sexuality into their lessons was a fear that students would react negatively to LGBTQ themes or make overtly homophobic comments (Nelson, 2009; McDonald et al, 2014; Lander, 2017; Way, 2016). All teachers were conscious of the potential for negative attitudes towards queer themes. Some teachers seemed to be unconcerned about the personal impact of hearing negative attitudes and willing to accept such views as part of discussions around the topic. Rachel, expressed concern for her queer identifying students (S4). For some participants, the emotional impact of actual or potential homophobia from their students caused deep anxiety and distress, negatively impacting upon teachers' sense of wellbeing both professionally and personally (Stories:3,10,11). As in Macdonald *et al* and Nelson's and study, there was a tendency for teachers to discourage students from expressing homophobic comments and this was achieved by not allowing any space in the classroom for such conversations to take place. The exception to this position can be seen in Nadine's narrative (14), where opinions about what constitutes homophobia were interrogated as part of the lesson.

Nelson dedicates a whole chapter of her book to 'tacking homophobia and heteronormativity' in the language class. Firstly, she details various critiques of the term 'homophobia' and argues that, as 'phobia' refers to a 'pathological fear' the implication is that people who 'suffer' from homophobia need to be 'protected and consoled' therefore, that doing or saying things that are homophobic is made to seem human, understandable, even worthy of a sympathetic response. Pedagogically, she contends, this translates into a primary focus on those who 'suffer' from having homophobic feelings, not those who suffer as a result of being hated or feared (Nelson, 2009). Interestingly, this 'tolerance for homophobia' is the exact phrase used by Holden and in Story 9, in response to the only instance of a student saying something indisputably homophobic. Not only is this individual very much viewed as an object of empathy and sympathy in the story, Holden goes onto apply this more widely and people who hold such opinions are similarly positioned. Although this is the most vivid example, in this study, there were few reported incidences where teachers interpreted actions as explicitly homophobic, teachers generally seemed very reluctant to position individual students as homophobic or describe incidents as homophobic.

5.3.3 Disclosure

Tom was the only participant in the study who stated '*if it [his sexual identity] comes up it comes up but it usually doesn't*.' Even when being open about their sexual identities was very important for participants in other parts of their life, teachers did not usually disclose their sexuality to their students, some going to quite extreme lengths to hide it. The act of non-disclosure was experienced differently by the teachers. Participants in the study placed a great deal of importance on their positive relationships with students and this resulted in teachers avoiding topics which could then compromise this relationship. Teachers feared being rejected by their students on account of their sexuality. It is troubling that the participants in this study overwhelmingly felt unable to be open about their own sexuality with their students. Sarah and Adam find this aspect of their job in ELT extremely difficult; it is striking that these two participants also reference the potential for teachers to act as role models for LGBTQ students. Their ideals of what a teacher should be and their inability to take this role places them in a double conflict of identity.

Chapter 6 Limitations

6.1 Truth and Validity in Narrative Inquiry

Dwyer & Emerald, (2017) state that approaches to evaluating research have largely been inherited from the positivist paradigm and premised on the assumption that inquiry is objective and value free. They argue that while words such as validity, generalizability, reliability and objectivity, make sense in quantitative research, these concepts are not easily transferable to qualitative methodologies such as Narrative Inquiry. NI rejects the notion of an objective disinterested researcher and the focus of inquiry is on the individual, their experiences, their unique perspectives. The aim of collecting and presenting stories is to preserve the voice of individuals in the research, rather than make more general claims about any given phenomena. Scholars generally agree that narratives are not a factual report of events but the articulation of a point of view. 'Historical correspondence' or 'factual truth' is largely irrelevant as this research is interested in the experience of LGBTQ teachers, from this perspective all the narratives are inherently truthful.

6.2 Researcher Positionality

A valid critique of this of this study is a lack of attention paid to my own positionality in the analysis of the narratives. My sampling procedure was based on the fact I already had a relationship directly or indirectly with all my informants. All participants knew that I was a practicing teacher and that I identify as LGBTQ but some teachers were more familiar with my opinions on teaching and on pedagogy. In each interview, my relationship with participants without doubt impacted upon how the stories were told and how the teachers presented themselves. Bamberg's second level of positioning focuses on how narrators position themselves in relation to the audience but this can only be fully understood when the relationship between the audience (myself in the immediate instance) and teller (informant) is explicit. Since more information about the nature of my relationships with the informants would compromise their anonymity, it was not possible to fully explore the impact of this researcher teller dynamic. In Queering the Research Interview (2018), Gray and Morton re-analyse a research interview in terms of researcher and informant interactions.

I think the narratives produced in the course of this study would provide rich data for a similar analysis but it would require further informed consent from participants.

6.3 Locating and Choosing Narratives

I labelled my collection of stories *an anthology*, rather than using the more academic term 'corpus' or 'data' in order to acknowledge the aesthetic and literary quality of the teachers' stories. One of the most interesting features of the stories was the idiosyncratic nature of the storytelling and voice of each informant. The narrators rarely conformed completely to the temporal ordering of clauses that underpin Labovian structural analysis. This issue is well recognised in the literature, Reisman (2008) observes 'narrators in research interviews, develop stories with lengthy asides, flash forwards, time shifts and episodes that build meaning in complex form of telling' (P:98). As noted in (3.3.1), while orientation clauses, marking the beginnings of narratives, were generally distinct, it was often difficult to distinguish narrative data from non-narrative data. Other analysist may argue that some of my narratives don't conform to Labovian standards or that other data in the transcripts is in fact narrative text. Furthermore, by only using the narrative sections of the transcripts a lot of data was not analysed. A thematic analysis of the whole transcripts could foreground different themes from the data.

6.4 Re (Presenting) Participants' Voices

For me personally, one of the most ethically challenging parts of this research was (re)presenting the voices of my participants. As stated in my rationale for NI, one of the principal aims of this study was to give voice to a marginalised community in the profession. I enjoyed the conducting the research interviews and felt at this stage of the process my relationship with participants was equal. Teachers were able to control direction of research and could retract or exemplify their points. However, the move to the linguistic analysis shifted the researcher/ researched dynamic. I was not always comfortable in this new role and I sometimes felt my participants became objectified in the research process. According to Byrne (2017), this 'crisis of representation' is a common ethical dilemma for narrative researchers. The aim is to represent the experiences of others but as the instigator and author of the research story, it is unavoidable the work produced will be as much that of the researcher as the participants (p36). In narrative methodologies, it is often advised to take the narratives back to the participants for ethical reasons. Participants can check their identities have been adequately protected and give consent for a particular section of narrative to be included

(Reisman, 2008:198). For some researchers, a 'member check' is also a vital for validation purposes Unfortunately, due to time constraints I was unable to conduct member checks with all my informants, however, I decided to ask for some feedback from Sarah, shown below. Though there are arguments for and against member checks, they are considered particularly useful when researchers are studying marginalised groups (P:198). Going forward with this research, I think it would be useful to get more feedback from the participants, Sarah made some interesting observations about my own evaluative judgments on her stories and the distortion of her narrative voice as a result of the transcription.

The stories are a nice mix! I agree with most of your analysis. I wish I had articulated myself better because certain meanings and emphasis don't translate well from voice to text. I feel like I sound quite bumbling with all the "likes" and "y'knows". I found it interesting that you wrote that my narratives are characterised as bearing witness as it's something I hadn't really thought about before. Nevertheless, I think that is an accurate way to describe it.

I disagree with the interpretation that I distanced myself from my own stereotyping of the "Big Boss". I had such strong reactions from my colleagues when I proposed the idea and I didn't know the boss so I believed them. I felt that I did so because everyone who had worked there longer than me was adamant he wouldn't be ok with it. When it was resolved it surprised me because their opinions clearly weren't based on much evidence. Hence, I concluded it was negative stereotyping. I felt guilty afterwards that I had unknowingly participated in negative stereotyping because I had bought into my colleague's beliefs. The way you wrote it to me sounded like I was trying to pass the blame of stereotyping until I finally admitted that I did it too but in my opinion that wasn't the case here.

To elaborate further on the French teacher story, her response to homophobia in the classroom really surprised me because it was the first time I had heard a teacher strongly denounce it. I had plenty of teachers that I liked who never challenged it so to have my least favourite and most terrifying teacher be the first one was very memorable. I can't remember whether I made that clear or not but I thought it was worth including in case.

Looks really good so far, let me know if there's anything else you need!

Chapter 7: Summary and Conclusions

This study aimed to investigate the ways in which LGBTQ teachers positioned themselves and others in narratives of professional experience and how they constructed their professional identities in relation to dominant cultural discourses of sexuality. This final chapter will summarise the main findings and make some suggestions for future research.

7.1 Dialogue and Communication

A common plot through these stories was a lack of communication or dialogue between the central characters. Teachers made assumptions about their students' opinions and attitudes about queer issues and often anticipated a discomfort or inability to engage effectively in discussions on the topic. A concern over presumed negative reactions to LGBTQ people or topics meant that sexuality continued to be excluded from the classroom. Even when discussions around queerness were allowed or facilitated, teachers still largely framed themselves as in control of classroom dialogue. A research project similar to this one, which seeks student narratives and their own experiences of different discourses of sexuality could offer a more balanced perspective and further insight into the subject. Another relationship, characterised by a lack of dialogue was between teachers and their institutions. In this research, teachers' narratives were told in isolation and there was no opportunity to share experiences or further the discussion. It is imperative that these experiences are heard so that schools are informed by LGBTQ voices and better able to meet their legal duties to further equality in their institutions. Therefore, I would suggest that focus groups could be a useful forum where queer narratives of teaching experience are shared with the wider ELT community.

7.2 Counter Narratives

In (1.2), I stated that a main aim of this study was to compile a collection of 'counter narratives' in order to provide an alternate perspective on how discourses of sexuality are experienced in language education. In this study there were an array of different experiences and teachers occupied a variety of identity positions across the collection and even within individual narratives. Bamberg & Andrews state; 'counter-narratives, like the dominant cultural narratives they challenge, might be experienced and articulated individually, but nonetheless they have common meanings' (2004: 2). The narrators in this study positioned themselves as counter to dominant discourses of sexuality,

with many examples of teachers explicitly referencing, challenging and problematising heteronormativity in language education. I feel the stories in the collection offer a valuable insight into the experiences of LGBTQ teachers and through these teachers' collective experience the narratives help illuminate the dominate discourses of sexuality embedded within the profession of EL

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Appendices

Appendix A - Transcription Conventions

Appendix B- The Anthology

Appendix C- Linguistic Framework for Analysis

Appendix D- Participant Information and Consent Form

Appendix E- Full Transcripts of Interviews

Appendix A - Transcription Conventions

Note on Transcription Conventions

[smiling] Non-linguistic actions

(.)   Noticeable pause

(word) ↑   Rising intonation flowed by a noticeable pause

(word) ↓ Falling intonation followed by a noticeable pause

-        Self-interruption

___   Emphatic stress

CAPS   Very emphatic stress

@   Laughter

bold   Word lengthening

Appendix B- The Anthology

Sarah
Story One: Role Model
Story Two: An Act of Rebellion
Story Three: It's Complicated

Rachel
Story Four*:* These Uncomfortable Issues
Story Five: You Must be So Lonely Just You and Your Cat
Story Six: Not on the Side of Homophobia

Holden
Story Seven: Teacher, We Love Him
Story Eight: Protest Class
Story Nine: The Problem is They're There!

Adam
Story Ten: I Have to Defend This
Story Eleven: I Didn't Want to Say No, but I Didn't Want to Say Yes

Nadine
Story Twelve: It Erases Parts of You
Story Thirteen*:* You're Very much on Display
Story Fourteen*:* I've got a Gay Friend

Tom
Story Fifteen*:* We'll start with the Juicy
Story Sixteen*:* Who are these couple of Queens
Story Seventeen: I just Kind of Get on with Life

Story One: Role Model

```
 1   and I remember I did have one teacher
 2   and it was kind of (.)surprising
 3   because she was actually a teacher that I really hated
 4   and (laughs) it came up in the classroom and she was like
 5   oh no it's not okay(.) like (.) you know (.)
 6   don't tell me you're close minded
 7   and she was a French teacher
 8   and don't tell me your closed-minded girls (laughs)
 9   she was like,
10   is this really interesting and
11   I remember being like
12   Oh ↑↑wow (.)↑ a teacher
13   that I actually hate
14   but actually is(.) okay with gay people
15   and and so I feel like that's kind of positive
16   because I wanted to give people that experience(.)
17   like I wanted to be a positive↓ (.) role model
18   essentially and
19   you know and I know how hard it is
20   like struggling (.) if you're in the closet↓
21   and you know
22   for some of these students
23   who(.) if they come from particularly conservative(.)
24   cultures or religions
25   like I know how important
26   that small part can be
27   and I think that if I was straight
28   I wouldn't necessarily have been(.) so(.) kind of visible
29   in that sense
30   and so kind of on it↑ (.)
31   and and I think also because I am gay?
32   and this is something
33   I've thought about quite a bit
34   it's like I feel (.)
35   I feel like
36   when you're gay you understand
37   and especially when you're a woman as well
38   you understand what oppression feels like
```

Story Two: An Act of Rebellion

```
1    yeah. So. basically(.)
2    um(..)it was in my first year of teaching
3    and it was (city) pride march was coming up
4    and I'd never marched in the parade before
5    and I **really wanted** to.
6    and and I'd never been in a workplace
7    that **marched** with pride
8    and then I was like↑
9    Oh ↑why not↑
10   like we had a few gay teachers
11   and I was **sure** we had some gay students
12   and you know(.) like
13   why not you know
14   it's the 21st century
15   we should be(..)
16   marching and showing our support↑
17   and then.
18   I floated it↑
19   and then it was like
20   it was all a bit **cagey**
21   and you know
22   boss kind of took me to one side like
23   people were like no
24   at first people like
25   we'd never be allowed that(..)
26   and it was a lot of like opinions(..)
27   about people projecting I guess
28   their own thoughts
29   no that would never be allowed
30   never be allowed
31   and then the fact that our CEO was Muslim
32   people were **definitely stereotyping** him
33   and just being like.. he'd never allow that.
34   you know(.) and **looking back**
35   and that probably wasn't okay↑
36   because we're just **completely**
37   stereotyping him because of his religion and
38   and that's what people said
39   and then(.) and then we kind of got the go ahead,
40   but then(.) the boss took me aside
41   and said (.) you know(.) you can do it↑
42   it's fine↑ just don't have the logo
43   which was pretty like(.) oh↑ okay↑ I see
44   and and I think **he** was very much like
45   the big boss
46   the CEO wouldn't be happy↑
```

47   and so that was a bit of a thing
48   and then I felt almost like(..)
49   we were doing it and it was like
50   an act of rebellion(@@@)
51   and so I got these posters **done**
52   and it it said like (redacted) staff and students
53   the rainbow but it wasn't the **logo**
54   so and it was basically to distance themselves from it↑
55   so they if people **complain**
56   or if the boss the big boss doesn't like it
57   then we can say look(.)
58   it's the students and staff doing this
59   it's not as us a company
60   it's not like his name on it
61   that was a bit of a thing
62   and I think the **first** year
63   it was all a bit cagy
64   but then someone actually said
65   that the big boss retweeted our pride thing
66   which was just **hilarious** to me
67   I was like all this bother(..)
68   and all this worry just because
69   we all just projected our own opinions
70   and then just completely stereotyped him
71   and automatically assumed that
72   he would be completely against it
73   and and then the next year
74   we were a lot more↓ vocal about it
75   because we knew that it would be fine↑

Story Three: It's Complicated

```
1    Um (..) yeah I actually think(.)
2    cuz I've been thinking about it
3    and you know what
4    I've thought about it
5    because you know me
6    I'm a proper overthinker
7    I thought about it.
8    even when I was teaching
9    and (.) and I felt like↑
10   almost I went back into the closet a little bit
11   And(.) and it was very odd experience for me because(..)
12   I'd been (.) I've been out since I was 17↑
13   and I've been very kind of out and proud↑
14   and you know
15   I felt comfortable with myself
16   And and (.) and then when I got this job
17   it was like all sudden(.)
18   I had to hide↑ it again
19   and it was(..) a bit of a (.) negative experience
20   in that sense because
21   I felt(.) almost like shame kind of crept back
22   and like it was a secret again
23   I really didn't like that aspect of the job(..)
24   and also
25   like (.) even today↑
26   I have (.) quite a few students
27   like on Instagram↑ and Facebook↑
28   who added me after they've left↓
29   of course↓
30   but even now that even though↑
31   I don't even teach them anymore
32   and when I was teaching as well
33   cuz like students would(..) add me
34   who (.) you know
35   I'd have like a really good relationship with them
36   I'd want to keep in touch with them
37   but then they'd add me and then I'd be like↑
38   I'm afraid that
39   because they're gonna add me
40   and then they're gonna know that I'm gay↑
41   and it was a weird kind of thing(.)
42   and then I felt like
43   I after I got this job
44   I start posting a lot less about(..) relationships
45   and you know (.)LGBT activism↑
46   and jokes and memes or whatever
47   and I felt like I posted a lot less than I used to
```

48   and because I would be afraid
49   that it would just **out me**
50   that all previous students
51   who would be in touch with current students
52   would then see
53   know I was gay
54   tell the current students
55   and then it would just be a thing.
56   but then I think it still kind of almost
57   carries over to this day a little bit↑
58   I feel
59   I don't want them to
60   It's almost like I don't want them to know↑
61   I don't know (.)
62   it's complicated

Story Four: These Uncomfortable Issues

1   **one** that comes to mind straight away
2   is because ↑I think often when it comes up
3   is when we have the pride celebrations in (city)
4   cuz obviously it's a very visible celebration
5   in that city cen**tre**
6   a lot of the students might live near (.) (*the gay quarter*)
7   and see have seen the party happening
8   or even just the amount of like pride flags
9   especially in recent years
10 that you can see around the city(.)
11 so often (.) it's going to come up
12 because of that
13 so I remember **one year**
14 this was quite a while ago
15 and I was teaching a ladies only class
16 it was all Saudi women(.) ladies only(..)
17 and I can't remember how it came up
18 I remember one of them
19 and just like (..) I don't know
20 if she was like asking the **word for**↑ (..) **lesbians**
21 basically or something like that
22 and then she was justlike laughing about it(..)
23 and(.) it was that kind of thing of
24 where you know
25 it wasn't **overtly** like aggressive(.)
26 what she was saying
27 but it was just kind of uncomfortable
28 having like just the idea of queerness
29 it was just kind of like
30 obviously funny and I guess probably↑ for her
31 like uncomfortable
32 and that's probably why she was laughing
33 think about(.) um(..)
34 and I think I just kind of brushed over it
35 and was like okay can we get back to like the subject
36 that we're talking about↑
37 so thing and then we sort of moved on from it(..)
38 that's the **main** one that comes to mind (...)
39
40 **Emma:** In that situation when you were talking about the Saudi women. You
41 said it was uncomfortable, was it was it for them or for you↑
42
42 **Rachel:** Oh(.) I mean obviously
43 for me it was uncomfortable
44 because(..) it's that kind of thing
45 in that split second(..)
46 trying to think how to deal with a situation
47 where there's multiple things of(.) you know.
48 Okay(..) is this a chance to talk about something that(..)

49   you know(.) needs to be addressed because
50   I think it's wrong to laugh at that↑
51   is there any point doing that
52   because I am very aware that you know
53   especially Saudi students from a society where
54   obviously(..) they're not going to be openly in support of queerness
55   because they literally could
56   you know be put in prison
57   or **die** because of it
58   be **killed** because of it(.)
59   should I just you know
60   you know(.) there might be other people in the classroom
61   who **are** queer who obviously aren't out
62   what's the best way to approach it
63   for them is it best to(.)
64   you know to stand up and say(.) you know
65   you shouldn't laugh at that
66   because blah blah blah
67   you know that
68   this is the reality of a lot of people's lives
69   or would it be more uncomfortable for that person
70   and then finally the language barrier
71   if you like
72   and that's a big thing in TEFL **as well**
73   is(..) when these uncomfortable issues come up in class
74   it's kind of if they're not high-level students
75   you're kind of like how would I even
76   word this in a way that's accessible to this student↑
77   having said that, yeah do you think(.) there's a possibility
78   of them being like because
79   a joke is laughing people often make jokes
80   and laugh about things that they're not comfortable with
81   **so** ↑it's kind of tricky because
82   you know they're not saying(.)
83   she wasn't saying anything that was↑
84   you know (.) aggressively homophobic,
85   obviously laughing at it is homophobic
86   but I do definitely feel like
87   that most likely comes from a place of discomfort
88   just not knowing
89   being unfamiliar with(.) the term
90   or the situation or gay people in general
91   so yeah↑
92   possibly for her uncomfortable as well

Story *Five:* You Must be So Lonely Just You and Your Cat

```
 1  I did have a student
 2  last year
 3  which made me laugh so much
 4  she would constantly ask me
 5  are you married↑ you don't have any children
 6  why don't you get
 7  I think you should just get a boyfriend
 8  quite young and you must be so lonely
 9  it's just you and your cat(laughs)
10  and she would literally like to say to me
11  she was like an old an older woman
12  and I feel like she was really actually↓ concerned
13  I was lonely
14  and it was so funny because
15  I was answering her questions honestly
16  I don't have a boyfriend↓ (.)
17  I'm not married↓ (.)
18  I do have a cat (laughs)
19  I found it weird as well
20  I had to explain to her
21  as well I have friends↑
22  you can be single
23  and not be lonely (laughs)
24  but she had this idea that
25  I was like a spinster with a cat
```

Story Six: Not on the Side of Homophobia

```
1    she was telling me about a situation
2    where(.) there was a girl(.) in the class(.)
3    who(..) I can't remember what her identity was
4    but she's very androgynous looking
5    and I think(..) she
6    i think i think she was↑
7    she said that she was a gay woman
8    she was only androgynous looking
9    and she had a girlfriend
10   or something like that I don't know(.)
11   and there was a man in the class
12   who was I think was from from like Kazakhstan
13   or somebody in Central Asia
14   and I can't remember what he said
15   but something had happened
16   where he had said something
17   the girl had become very uncomfortable with it
18   and then was offended by it (.)
19   and then this was kind of a whole situation.
20   and then she said that when they later dealt
21   with it and they spoke to him
22   and said like you can't say things like this
23   he was actually (..) you know really apologetic
24   and he said oh you know I know
25   that I've said the wrong thing
26   but it's just(.) you know(.) back home.
27   this is kind of a not↑  I think
28   it wasn't like you'd said
29   something like overtly like homophobic
30   to her I think he just asked a question↑
31   which had been personal and uncomfortable
32   and he was I even back back home
33   this is something that (...) I can't
34   I can't remember said
35   you know this would be a normal question↑
36   to ask or maybe on the lines of
37   it's something that we don't see
38   so I was curious↑
39   but he basically(.) was apparently sorry
40   and apparently didn't know
41   that this wasn't an okay thing to say
42   and it did come to my mind (.) that like
43   maybe we should have some kinds of inductions.
44   in class with students
45   because obviously
46   they're coming from very different cultures(..)
47   to let them know sort of what
48   our approach was
49   appropriate things or
```

50   why not appropriate things to say around this issue
51   basically just so they know
52   like what will not be tolerated in the school
53   as well (.) like can you say that it's not going to be tolerated
54   and(.) and(..) just to make them aware
55   of how it (.) might **feel** for (.)
56   other queer students
57   or for queer teachers
58   just so it's kind of this thing of
59   they're not going to be shocked if
60   that teacher is not straight
61   or they're not going to.
62   they're going to be mindful(..)
63   of how to interact with students
64   who to them might seem like strange or different
65   I think that might be helpful
66   just to have that kind of visibility↑
67   so that(.) so that teachers
68   and students know that the school
69   as an institution is on the side of LGBTQ rights(.) right↑
70   and they're not on the side of homophobia

Story Seven: Teacher, We Love Him

```
1    and I had a bunch of Kuwaiti girls↓
2    and they were very sweet
3    and I think they were like 17 18
4    and I was talking about like YouTube↑ videos↑
5    with them and↑
6    what kind of YouTube videos they want to watch
7    so they all kind of looked each other
8    and were like
9    like teacher we like this
10   and they got up a picture and it
11   was a (..) I can't remember which YouTube star it was
12   but it was one of the men
13   that does makeup tutorials↑
14   and (..)I'm not sure if it was a transgender woman actually
15   I think it was Jeffree Star
16   actually Jeffreys Star is a man
17   or does he present as a man↑
18   I don't know too much about it
19   but either way he was on the LGBTQ spectrum
20   and they put him↑  on
21   and I was just like(.) you watch this↑
22   and they were like teacher we **love** him
23   and I was like
24   Oh (.)↑okay(.) really(.)↑
25   and they were like(.) yeah(.) look(.)
26   makeup **fabulous**
27   we want makeup like that
28   and I was like okay
29   that was **wonderful**
```

Story Eight: Protest Class

```
 1   I had a bunch of Kuwaiti girls
 2   there was(.) there was this group
 3   in this quite high skills level↑ class
 4   and one of them
 5   I won't say their names just for(.) obvious reasons
 6   and one of them
 7   was when I did your protest class
 8   and she(.) planned the protest campaign
 9   for gay rights around (city)
10   about where they were going to go
11   and what they were going to say
12   and things like that↑
13   because she was like this is ridiculous
14   that they don't have rights
15   and all this sort of thing
16   I had one younger girl as well who was Kuwaiti
17   who identified as gender non binary↑
18   which(.) blew my mind
19   because I was like (...)
20   never really come across that
21   from that kind of culture
```

Story Nine: The Problem is They're There!

```
1    there was one that I remember
2    I'm not gonna say(.) what country he's from or anything
3    defining about him
4    but I remember I had a class once
5    and I am pretty much 100% certain that he was gay
6    and I probably I know he can't say for certain↑
7    but I'm pretty certain that he was um
8    he (.)was like we were talking about social issues once↑
9    he was a like teacher
10   there is a problem (.)
11   in my country
12   and I was like okay
13   what's(.) what's the problem(.)
14   and he's like it's a problem that homosexuals
15   and I was like
16   I was expecting to be quite
17   because he was(.) he wasn't
18   he was quite like liberal about women's rights
19   and things like that and he was (.)
20   I still think that he was a homosexual
21   and so I was expecting to be like
22   you know (.) that
23   we have no rights and things like that
24   and he was like yes teacher
25   the problem is they're there.
26   and I was like(.) oh(.)↑ okay
27   I wasn't really sure to do there
28   but I got very very sad because there's this
29   I mean ↑ (.) who can (.)
30   I know it's a very complex issue.
31   and it's something
32   that I struggle with a lot but
33   I just(.) I find
34   I get sad that A maybe there's homosexuals
35   that are forced to self hate↑
36   but then the fact that merely hating someone(.) for their existence
37   it's incredibly sad
38   for a culture (.)that otherwise(.) can be so loving
39   and there are so many wonderful aspects of
40   (..) Arabic culture
41   and Muslim culture in general
42   but I think are fabulous
43   they have such a wonderful family unit↑
44   they are so caring for all of them
```

```
45   they generally tend to stick together
46   and I find that so wonderful
47   they have such a lovely friendship unit
48   like the friendships
49   between like men is so wonderful
50   and the friendships between women are so close
51   and they're so generous
52   and so kind and so loving in a lot of respects
53   contrasting that with this extreme hate
54   for people that have no control over it
55   it makes me sad↓
56   because what can you say
```

Story Ten: I Have to Defend This

```
1    so it was last week
2    when almost all companies
3    have got rainbows as their logos
4    instead of (inaudible)
5    for example Nutella
6    would have like a Rainbow cover on the chocolate(.) jar
7    and LinkedIn↑ was one of them
8    so they're (.) change their logo
9    so instead of blue↑
10   they put it like rainbow colours
11   and(..) so many people were against that(.) change
12   so they went on their account other profiles
13   and they posted some very hate messages
14   and they were saying like really horrible stuff
15   about homosexuality↑
16   and that that shouldn't exist
17   and not only that it shouldn't exist
18   but that LinkedIn should remove this immediately
19   should we remove the rainbow flag
20   from from the logo↓
21   and I got engaged
22   in some of the conversations↑
23   because there were really like
24   some some some people were really rude
25   when they were expressing
26   that and they were saying things like the (inaudible)
27   that the animals didn't do this
28   We shouldn't(.) We shouldn't accept it
29   like, the animals don't
30   I mean(.) there aren't any homosexuality(.)
31   activities between animals
32   so we shouldn't be doing this
33   and I got engaged with a couple of people
34   and then they got the got really abusive
35   they started like saying really horrible
36   and bad words
37   and it was publicly↑ on LinkedIn.
38   that is when I felt like I get that is horrible↓
39   that is shit↓
40   and it's like just feeling
41   like even when you are when you see those people
42   who look professional
43   and to seem like they're trying to do their best
44   to maintain their image↑
45   but deep inside them
46   they've got this sort of
47   hate toward other people
```

48   although they **haven't**
49   I mean so they ↑**hate** those other people.
50   although they haven't even met them
51   They haven't what the other people
52   haven't even like done anything wrong to them
53   So I just don't see why↓
54   we should hate them this way
55   one of the people was **saying(.)** that LinkedIn
56   should not force its members to discuss these topics.
57   so I replied
58   but nobody asked you to discuss anything
59   (..)LinkedIn did not open the question
60   and LinkedIn didn't ask people to vote for something
61   you have just posted this thing
62   because you're against it
63   so you're **you're** the one who started this discussion.
64   all LinkedIn had done
65   is that they just changed the colours of the logo
66   to ↑support people
67   who they know exist in our life↑
68   and so how, how can you just say that LinkedIn
69   is **forcing** you to start a discussion
70   whereas there was this
71   there's no discussion at all
72   **You** are the one who is opening the discussion
73   now(.) by posting this.
74   people are going to comment on your post
75   and you're going to have this sort of discussion.
76   And then he started being so↑ abusive
77   and he(.) I mean (.)
78   it's like(.) you know
79   the swear words for gay people
80   so he started saying this
81   I mean(.) he also(.)
82   I don't know how but he just started
83   saying yet because you are **gay**
84   you are defending them
85   although I didn't(.) and he was saying
86   I mean(.)he was telling me that
87   because you're gay
88   you're defending them↓
89   and he was **saying** ↑in a way
90   that he thought that he would like
91   offend **me**
92   so in his mind that
93   when he calls me gay
94   it's like an offensive word.
95   so it was like calling me gay↑
96   I mean he wanted to
97   to yeah to deliver that
98   really horrible message to me
99   um(..) so yeah
100   I think this is I wanted to mention

```
101    that to you because I got this experience
102    on a on a professional platform↑ like LinkedIn
103    luckily some of these posts have been removed
104    I don't know whether they've been
105    and LinkedIn have removed them
106    but some of them are still there
107    are still discussing these
108    horrible stuff on there
109
110


  1    I'm gonna refer back to LinkedIn as well
  2    Okay(.) so when I got **engaged**
  3    in in that conversation with those people…
  4    I was like no(.) don't don't don't reply to them
  5    don't comment
  6    because for two reasons
  7    one I thought if I comment them, them,
  8    I'm giving them(..) like more credit or more value
  9    and I didn't want to do this
 10    however, I just felt like I have to say something now
 11    I have to defend this
 12    because just cant let it go↓
 13    those people need to know that (..) they are wrong
 14    and what they're doing is wrong
 15    so I wanted to respond to them
 16    so that at least this could **maybe**↑
 17    **potentially** change their mind
 18    or change some other people's mind
 19    who going to read this post
 20    erm…most but yeah
 21    the second reason is that
 22    I didn't want to put any comments
 23    in there↑
 24    because I've got other **people**
 25    on my account who don't know
 26    that I'm gay for example(.)
 27    my my brother ↑or my my friends back in (country)
 28    who don't know
 29    okay(.) so if I(.) if they see these comments
 30    they might think(.)
 31    **okay,** is he gay then↑
 32    but then I thought
 33    okay(.)fuck that
 34    sorry about my bad language
 35    there by the way @@
 36    yeah(.) just gonna go ahead
 37    and respond to them
 38    and say what I believe
```

Story Eleven: I didn't Want to Say No, but I didn't Want to

Say Yes

```
1    so one of one of my students
2    once came and asked me if I ↑was gay
3    and I just immediately tried to hide it
4    I just didn't know
5    because it wasn't expecting it
6    so I just said to him
7    so why are you asking↑
8    asking him why he was asking/
9    (..)but I didn't because
10   I didn't want to lie about it
11   I didn't want to say no↓
12   but at the same time
13   I didn't want to say yes
14   because I was like(..)
15   Oh(.) yeah(.) okay(.)↑
16   but why do you asking↑
17   and they said,
18   no (.) no(.) it was just a question↓
19   it's just a question↑
20   but (.) I felt like he's gay
21   I could tell that he's↑gay
22   but I think he just wanted
23   to get that reassurance
24   that someone else was gay
25   especially if it was his teacher↑
26   So in a way of thought (.) okay(.)
27   I did the right thing
28   I think I should,
29   I shouldn't say my
30   I shouldn't say that↑
31   I'm gay(.) to my students
32   but then I thought why not↑
33   and I want to talk about it later
34   I even talked about it to one of my colleagues
35   and I said one of the students
36   they asked me if I was gay↓
37   and then she asked
38   why would that students ask this↑
39   I said I have no idea
40   but then when↑
41   well(.) because we were co teaching,
42   so she knows that student↓
43   and then she said(.) okay(.)
```

```
44   is it him↑
45   she asked you(.)
46   so she said the name of the person
47   the students and I said
48   yes(.) it was him
49   and then she said
50   maybe that's why
51   maybe because he's gay
52   he wanted to(.) to speak to you about it
53   maybe or maybe
54   he because he felt maybe that
55   you were gay to me
56   because he felt
57   that you're accepting other people
58   and you are open minded↑
59   or that you are
60   she was talking about me obviously
61   and maybe that's why
62   he wanted to (.) to (.) see
63   whether you were gay or not↑
64   and to discuss something with you
65   I don't know
66   we were just guessing
67   at that time
68   but then the student didn't ask this question again
69   but then (.) since that day(.)
70   I've felt like(..)
71   I really should have told him that I'm ↑gay
72   because what was going to happen
73   if I tell him that I'm gay
74   what↑
75   what's gonna happen↑
76   it might might have a positive impact
77   but then I thought
78   okay(.) what about he
79   whenever if he or other students are homophobic(.)
80   or any of the other students don't accept homosexuality
81   so I was just like a bit intimidated
82   and I didn't know how to react↑ to it
```

Story Twelve: It Erases Parts of You

```
 1    it's funny because I used to identify as
 2    like I saw I used to refuse to identify↑
 3    as like you(.) can't(.) put(.) me in a box↓
 4    I am(.) just with who I'm with and
 5    you know that's fine
 6    so if I'm with a woman
 7    then you can call me gay↑
 8    and if I'm with a guy and then I'm straight
 9    and if I'm not with anyone
10    then(.) don't label me
11    it doesn't matter
12    And then I kind of got more into reading
13    about like(.) just just queer issues
14    I guess
15    I realised that is
16    actually really important to kind of identify
17    even if you(.) are not
18    immediately
19    if people are unable to label you
20    they just assume you're straight
21    and that kind of erases other parts of you
22    and the wider community
23    so I decided that was wrong
24    and I should always come out
25    to everybody (laughs)
26    as bisexual
27    because I guess
28    I was like
29    well I must be bi
30    cuz you know I've been in relationship with men and women(.)
31    but now(.)↑ with all you know
32    new chat about genders
33    and stuff like I'm fine
34    comfortable with the idea
35    that there's not necessarily only two genders↑
36    so therefore(.) that kind of you accept that
37    that kind of makes the word bisexual redundant
38    because bi means two right↑
39    So I guess the more appropriate↑ term now as pansexual
40    I don't think I've ever actually
41    come up with it as to anyone as pansexual
42    because I think it would distract the issue
43    and just cause a whole lot of arguments(.) about gender
44    and I really can't be bothered to deal with
45    most of the time
46    so I suppose very long winded answer(@@@)
47    I still identify as bisexual
48    most of the time
```

Story Thirteen: You're Very much on Display

```
1    I think when I worked in Japan↑
2    and I was teaching in schools
3    I was based in high school
4    and high school visits
5    to junior high school as well(.)
6    as like rent an English person sort of job
7    And I was part of the JET programme
8    which is a government sponsored programme
9    and you're kind of you're partly there
10   as an English teacher
11   but really you're partly there
12   as like the white English speaker who's
13   you know kind of representing their whole
14   you always need to be on your best behaviour
15   and they kind of hammer that into you constantly
16   so you feel like you're very much on display
17   and you kind of are as well
18   because on top of that
19   you look very much like out of place
20   and where and when I was in Japan
21   I was in a relationship with a woman
22   so she also had the same job
23   different school
24   so we were very much aware
25   when we're walking down the street(..)
26   that there may be students around↑
27   sort of constantly
28   and I mean(.) I wouldn't really call it
29   a very like pathetic (.)lame(.) privilege challenge
30   but like the challenge
31   like not being able to just show public affection
32   and stuff but
33   part of that's just Japan anyway↑
34   like you(.) don't(.) show public affection
35   even if you're in a straight couple
36   so maybe it was a bit of both
37   I remember
38   I think it was more
39   about more about the threat of
40   the threat of seeing students
41   if we were ever going away
42   to like a different city
43   just a weekend
44   when we were much more like affectionate in public
```

45   and didn't feel so
46   I don't think it was Japan
47   I think it was much more than felt like
48   oh my God there's my student
49   sort of thing
50   so I guess(.) it's a very small challenge
51   but it felt
52   you know felt like a real threat
53   in a way

Story Fourteen: I've got a Gay Friend

```
 1   um, so(..) I had an experience once
 2   the only thing it's like it's almost
 3   come up in a classroom
 4   it's not
 5   but I had to deal with a class of (redacted) teenagers
 6   who suddenly(.) said something homophobic↑
 7   and it sort of came up(..)
 8   and I guess that's very much
 9   when you're in that situation
10   it's then your call
11   isn't it whether you like ignore↑ it
12   or you latch on to it
13   or you know what do you do
14   and I↑ (..) definitely **didn't** ignore
15   it and we ended up having like a quite a fruitful discussion on it↑
16   **Emma:** Can you actually talk me through that.
17   can you talk me through the whole situation
18   **Nadine:** and I can try
19   it was quite a long time ago
20   and I don't know what first started it(.)
21   I don't know whether it was just
22   like something in a textbook or something↑
23   cuz I have always always
24   but I've tried to make my materials
25   not so heteronormative↑
26   and also I've certainly done that
27   on CELTAs quite a lot
28   it's a bit harder when you're
29   using like crappy(.) English textbooks
30   because you don't have that much control
31   but so I can't remember how it came up
32   I remember one student
33   so this is a group of upper intermediate
34   (nationality) 14 15 year olds mixed group
35   probably 10 12 students.
36   and someone said something about
37   someone being gay
38   and then I remember
39   sort of
40   and I stopped and I was like
41   well(.)sort of brought up the issue of like **homophobia**↑
42   and how it was bad
43   I remember a girl sitting there and saying
```

44   yeah no i'm not i'm not homophobic
45   I've got a gay friend
46   but like it's really disgusting
47   when he kisses his boyfriend in front of me
48   and I'm like
49   so that's an example of(.) it right(.)
50   and we kind of like dissected
51   what was homophobia
52   and what wasn't
53   and I remember
54   a lot of them sort of
55   I felt like how she especially
56   she kind of came out
57   she hadn't realised↑
58   she was like yeah but he's my friend
59   so it's fine. If I'm like
60   Oh that's gross
61   It's like, No(.) no(.)
62   it's that still homophobia
63   And she kind of came around to it
64   I remember one girl sitting there going
65   No(.) no(.) no(.)
66   it's always gonna be like
67   I'm never gonna be OK
68   And I didn't I wasn't trying to force it
69   I wasn't trying to make a change of mind
70   but it was more just trying to make them **aware**
71   that homophobia
72   is not **only** like beating up gay people
73   there's obviously
74   like it's a bit more nuanced than that
75   and I remember it being
76   like quite a fruitful discussion
77   like they're all engaged,
78   they're all speaking in English
79   And the girl that said it↑
80   **definitely** kind of realised
81   that when she said that
82   how that must have made her friend feel
83   sort of thing
84   that was good↑
85   but(.) I never went a step further
86   and said Well I'm like I gay
87   This is what I mean,
88   I kind of wanted to keep it about them
89   and their discussion
90   I didn't want it to become about(.) me
91   so again that's probably why
92   I've never really come out to a group of students
93   because I don't feel like suddenly

94   it will be(..) I don't know
95   I prefer to kind of keep myself distant

Story Fifteen: **We'll start with the Juicy**

```
1    oh yeah↑↑
2    do you want the juicy
3    we'll start with the juicy bits shall we
4    Emma: @@@
5    okay, so I've been **fired** twice(.) in my(..) ELT career
6    for being gay
7    once in (redacted)
8    in about nineteen eighty er (.) six
9    or eighty-seven
10   something like that
11   and(.) the second time was in (redacted)
12   actually in nineteen ninety
13   eighty nine or ninety
14   I think it was
15   Yeah↑↑
16   **Emma**: can you tell me what happened
17   yeah
18   on both occasions
19   the assumption
20   because I suppose at that time
21   I wasn't **openly** gay↑
22   You know I wouldn't I would
23   I suppose I would **avoid** bringing that into the workplace
24   because it was taboo↑
25   (.)and on both occasions
26   assumptions were made↑
27   because there was never any mention of a girlfriend or a wife
28   or anything like that
29   and (..) you know any of those accouchements that we have↑
30   and therefore the assumption was made
31   and I wasn't suitable to be working in that workplace(.)
32   and on both occasions I had
33   on the second occasion one in (redacted)
34   the more recent one
35   I heard from a third party
36   the reason why my contract had not been renewed
37   so I was never told directly by the employer
38   but that was the reason why my contracts
39   are not being renewed
40   but I was told afterwards that this was the reason
41   and that I should do something about it
42   as in addressing with with
43   the school because this was not on↓
44   that was in 1990
```

Story Sixteen: Who are these couple of Queens we've

Employed this Year?

```
 1   it's just coming to my mind
 2   just kind of recalling the experience
 3   my experience in (city)↑
 4   actually, I mean↑ that was quite homophobic↑actually↑
 5   just(..) by the nature of the people that were there
 6   you know it's a very heterosexual↓ department
 7   I felt that that I was (.) distanced quite a lot
 8   by some of my colleagues(redacted) and
 9   Emma: Would you mind telling me a bit more about that
10   Tom:  I think I was (...)I was working
11   I did two courses ↑
12   one with, with different co trainers
13   and one was on second course it was gay
14   you know the other guy was going
15   on the first one he wasn't
16   well actually he was half
17   but on the second one particularly
18   and I felt that we were kind of(..) treated differently↓
19   we were spoken to differently↓
20   because we were different↓
21   you know it's like
22   I think it was an example of these couple of Queens
23   that we've employed
24   this year what's going on↑
25   you know
26   it was that you felt
27   that that was the kind of (.) attitude↑
28   so, but it was never
29   nothing was ever spoken
30   you know it was never addressed
31   You know nobody ever asked me
32   I probably at that stage didn't volunteer the fact
33   (..)that I had a male partner
34   but I don't know(..)
35   I can't remember
36   but there was this kind of thing that
37   yeah(.) it was it was it was an uncomfortable environment↑
38   yeah probably because nothing
39   was because I wasn't invited to talk about my private life↑
40   and I think that's part of it as well
41   you know it's not it's not
42   it's not a witch hunt to find out who's gay
```

43 and who's straight or who's whatever
44 but I think it's quite obvious
45 when it's when people **naturally**
46 don't go down that path
47 which they would in a heterosexual environment

Story Seventeen: I just kind of get on with life

```
1    yeah↑↑something came up at work
2    The other day
3    I don't know if(name) spoke to you about it↑
4    but. So what's happening now
5    I'll just tell you what what the situation is
6    within the **context** of this is
7    so all these students are doing it online on zoom
8    all the students are **in China**
9    and they are in **partnership** with (company)
10   so (institution) is in partnership with (company)
11   and (company) is doing something there
12   and we're doing the kind of academic bit
13   and so most(.)most of their day↑
14   we have them at the end of their day
15   for a couple of hours
16   or an hour actually just in our class
17   and into their day
18   and I've got two classes
19   so it's two hours
20   first thing in the morning for me(..)
21   but there was an issue that came up on one of the discussion things
22   on the you know, within our department
23   they were a bit **concerned** that some of the students↓
24   had complained about some of the topics
25   that their teachers were discussing with them
26   or bringing up
27   and one of those things that they had complained about
28   was man marrying man
29   same sex marriage, obviously↓
30   and I, and I didn't say anything
31   I just thought(.) well(.) actually
32   what's wrong with that↑
33   you know(.) it happens↑
34   and I think they were
35   so I don't know
36   I don't think my colleagues who were
37   you know(.) trying to cover it up
38   but I don't know actually↓ what happened↓
39   but it just didn't go any further
40   I must ask (name) actually↑
41   what the what the
42   or you might want to ask her↑
43   I don't know(..)
44   but you know I think it's
45   yeah, it's a just occurred to me and thinking,
46   well, I didn't say it
47   was my first week(.) I didn't think I
48   and that's what I see
```

```
49   I don't do that
50   I don't I don't put my hand up and say
51   hang on(.) what's wrong with that↓
52   you know I think
53   because I'm kind of probably a different generation
54   I don't really feel that political about it
55   you know, just kind of get on with life really
56   But yeah so so that's the only thing that
57   I kind of come across recently about that
58   I suppose when I go back when I think about the
59   you know going back to 1980s↑
60   or whatever was in the 1990s
61   **again** you know being **fired twice**
62   in such a gay {inverted commas gesture} profession
63   and then when I tell people this story
64   they say well that's not
65   that's **ridiculous** what
66   how can you How can that happen in such a
67   gay {inverted commas gesture} profession
68   well it does
69   you know it can
70   and it happens in in lots
71   of **gay** {inverted commas gesture} professions
72
```

Appendix C- Linguistic Framework for Analysis

General	Story One	Story Two	Story Three
1. What are the story lines/ plots? 2. How was the narrative generated? Response to a direct interview question/ emerged from a long turn answer/ out of another narrative / instigated independently by the narrator 3. Is there an Orientation 4. How much shared knowledge is assumed in the Orientation? 5. What is the relative distribution of Action Clauses vs Evaluative Clauses? 6. Is there an identifiable Resolution? 7. Is there an identifiable Coda? Bringing the narrative back to current time? 8. Is there an identifiable reason or function of the narrative? • Persuade • Set out argument • Explain an action • Rationalise • Describe • Recount Events/Feelings			

Positioning Level One			
1. Who are the characters in the story? How are they related to the narrator/ other characters? 2. Does the author create in and out groups? Does the author position themselves in alignment with any groups? How is this linguistically achieved? 3. What type of verbs are used to for characters actions? (doing/thinking/saying) 4. Does the narrator attempt to interpret the thoughts/ actions/ verbiage of the characters? How confident is the narrator about their interpretations? How is this linguistically revealed? 5. What power do the characters hold? Are the characters giving orders/permission in the story? Are characters the recipients of permissions or orders? Do they challenge or comply with authority? 6. What kind of adjectives are used to describe the characters and characters' actions?			

Positioning Level Two			
1. What adjectives are used to describe the narrator? 2. What type of verbs are used to report the speaker's actions? (doing/thinking/saying) 3. Does the teller try to explain/ justify/ their actions in the narrative? What impact does this have on their positioning? 4. Does the narrator report any internal dialogue? 5. Does the narrator generally express their thoughts and feelings in the story? 6. Do the narrator's actions in the story coincide with their reported thought/ feelings? 7. Are there any examples of repetition of words, phrases, ideas or opinions in the story? 8. Are there any examples 'learning moments' or 'moments of epiphany'? What was the impact? 9. Are there any reported differences between 'the historical teller' and the 'current teller'? 10. Is the story resolved/ concluded or is it ongoing? 11. Does the speaker portray their actions in the narrative a as typical or atypical of their normal behaviour? 12. Does the speaker suggest their actions story aligns with their stated beliefs and or identity?			

Positioning Level Three			
13. Does the narrator reference shared / common understandings /or taken for granted knowledge or subject positions? How is this linguistically signalled? 14. Are there any unknown/unnamed/ culturally assumed agents referenced in the story (linguistically achieved through use of passive voice) 15. Does the narrator identify/name/ make reference to dominant discourses or master narratives? Do they align with them or contest them? How? 16. Does the narrator invoke any cultural tropes or clichés?			

Appendix D- Participant Information and Consent Form

UNIVERSITY OF LIVERPOOL

Version Number: 2

Date: 10/07/2020

Negotiating and Navigating LGBTQ Identities within the English Language Teaching Profession an Exploration of LGBTQ Identities

Research

You are being invited to take part in a research study. Before you make your decision, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and feel free to ask me if you would like more information or if there is anything that you do not understand. I would like to stress that you do not have to accept this invitation and should only agree to take part if you want to. Thank you for reading this.

What is the purpose of the interview?

The purpose of the interview is to find out about the experiences of teachers who self-identify as Gay, Lesbian, Bisexual, Transgender (LGBT+) within the English Language Teaching profession.

The interview will cover the following topics:

- Experience of openness about your sexuality with students, colleagues and management

- Experience of self-identifying as LGBT+ in conferences, in teacher training, writing and reading academic and professional literature

- Experience of inclusion of LGBT topics or people in ELT teaching material

If you would like to take part in the study but there are any topics you do not wish to discuss, you can request this at the start of the interview and it will not be covered in the interview.

Why have I been invited to take part?

You have been invited to take part as you work in the field of English Language teaching and you may self-identify as LGBT+.

Do I have to take part?

It is up to you to decide whether or not you would like to take part. If you decide to take part, you have access to this information sheet to read. You can withdraw from participation without giving a reason, simply by asking to stop the interview. If there are any questions that you do not feel comfortable answering, you can ask to move on. I must advise you that once responses have been anonymised, you cannot withdraw from this study.

Interview

If you choose to take part in the interviews, I will contact you to arrange a video meeting over Zoom. You will be asked a number of questions which will require an **audio recording**. This will be transcribed for reference; the recording will be deleted and all names and any information which could identify you will be omitted. This will ensure that each interview is kept anonymous. I will not contact you after the interview is complete, unless you have any queries or wish to withdraw from the study. All responses will be kept confidential and anonymous. It is important to stress, once the transcription has been anonymised it will not be possible to withdraw your consent. If you wish to receive the results of the study when it has been completed and written up, you can ask me at the end of the interview and I will e-mail you a copy of the study after it has been completed.

How long will the interview take to complete?

The interview will take approximately 30-45 minutes of your time, depending on how extensive your responses are.

How will my data be used?

The University processes personal data as part of its research and teaching activities in accordance with the lawful basis of 'public task', and in accordance with the University's purpose of advancing education, learning and research for the public benefit.

Under UK data protection legislation, the University acts as the Data Controller for personal data collected as part of the University's research. Computer Services at the University of Liverpool acts as the Data Processor for this study.

Further information on how your data will be used can be found in the table below.

How will my data be collected?	Your data will be collected from an online audio recording of the interview.
How will my data be stored?	Your data will be stored electronically, and only accessed by the Student Investigator Emma Halliday and the Principal Investigator Dr Margaret Randles

How long will my data be stored for?	Your data will be stored for ten years in line with University policy.
Will my data be anonymised?	Yes, all responses to the interviews will be anonymised.
How will my data be used?	Your responses will be used as qualitative data in a case study to provide an insight into the experiences of English Language Teachers who self-identify as LGBT+
Who will have access to my data?	Only the student investigator, Emma Halliday and Principal Investigator Dr Margaret Randles will have access to your responses.
How will my data be destroyed?	When we have completed the study, the transcripts from the interviews will be electronically deleted.

Expenses and / or payments

There will be no expenses or reimbursements for this research.

Are there any risks in taking part?

This research will be conducted online. In order to help maintain your confidentiality I advise you organise a quiet and private space for the interview to minimise interruptions. The interviews can be organised around your schedule and held at a time most convenient for you. There are no perceived risks to taking part in this study, however if you should at any point feel discomfort or disadvantage as part of taking part in the research please let me know immediately.

Are there any benefits in taking part?

The aim of this study is to investigate the experiences of LGBTQ teachers in ELT, I hope the results of the study will help to inform educational institutions in ELT to make lives better for its LGBTQ teachers. By taking part in this study you will be contributing to a better understanding of the issues faced by LGBTQ teachers.